



"SCIENCE." ALBERT R. HODGE, SCULPTOR.

BRITISH SCULPTURE OF TO-DAY.

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I AM highly flattered by the honour you have done me by asking me to speak before you this evening on "British Sculpture of To-day." But I would ask you to bear in mind that I am in a position of some delicacy—that I, a critic, am presuming to speak to you, who are artists, and among you a few, I believe, of the very masters of whom I shall speak, and offer to their faces the remarks which I am constantly repeating behind their backs. But I feel sure I shall have your sympathy and good will in anything I may say, knowing that my aim throughout is to point out to the public, as far as I am able, the good in things, without dwelling unnecessarily on what is indifferent or bad.

Moreover, in justice to myself, I would remind you that this Paper is an attempt to compress into a single hour and a half the three lectures which I delivered before the Royal Institution; and that in the compression I have had to omit many names, and all my talk about the philosophical and technical theory of sculpture, and the deeper criticism—if I may so call it—in the desire to show as many works as possible: with the view to giving an object-lesson, rather than a theory-lesson, to the many thousands of the public whom I have addressed in England and Scotland, on the remarkable position to which, in these later days, British Sculpture has attained.

The object of this Paper, then, which I now have the pleasure to deliver, is not, primarily, to deal philosophically with the theory of Sculpture. That would be impossible in the short time at my disposal. My concern is with the School of Sculpture which has arisen in Great Britain within the memory of some here present, and my aim to illustrate as great a number of the works themselves as the time at my disposal will allow, and to offer such words of criticism and suggestion as may properly be expressed in respect of the efforts of men, most of whom are, happily, still among us. But, first, I would place before you certain facts in

relation to the art usually overlooked by the general public—for whom “Sculpture” usually means little more than a plaster nymph, a bronze gentleman, or a marble angel, rendered as faithfully as may be.

Since 1875 or thereabouts a great change has come over British Sculpture—a change so revolutionary that it has given a new direction to the aims and ambitions of the artist, and has raised our British School to a level un hoped for, at least wholly unexpected, thirty years ago. Our sculptors, awakened to a full appreciation of plastic and glyptic beauty, found themselves practically without a past of their own to inspire them. There was *no national tradition*. Competent, as we shall see, to found a national school, they have been beginning at the beginning. That awakening came from without, brought here and stimulated mainly by two Frenchmen—Dalou and Lanteri—and carried on by two Englishmen who had studied abroad—Lord Leighton and Alfred Gilbert—and, in a lesser degree, by Onslow Ford. Since then the whole conception of sculpture in the schools has been modified, and the spirit of enthusiasm has been set aflame.

It is difficult to realise how bad our sculpture was sixty or seventy years ago. It was then said that we had four classes or grades of merit in our monuments in Great Britain—Bad, Worse, Worst, and Worst of All. Men of taste rebelled against our pretending to do honour to Nelson by “mast-heading the Admiral” on the top of a prodigious column in Trafalgar Square, out of recognition and almost out of sight; and they laughed at what was considered an appropriate homage to the then “Duke of York,” elevating him to the top of another great pillar with a lightning conductor through his brain, which lightning conductor they declared would be very useful on which to file his unpaid bills. And they asked—Is this Sculpture? Is this Art? And, most of all, they chuckled at the “George III.” equestrian statue in front of Waterloo, now Oceanic, House close by Trafalgar Square, and declared that “never was seen so drunken a horse with so sober a rider.” The fact was—(I do not suppose anyone remembers it now, even among the artists’ circle)—the fact was, that that statue-group was originally a “St. George and the Dragon,” commissioned by King George from Wyatt. But before it could be cast the King died, and, by order of the Government (aided by subscription), Wyatt changed “St. George” into the King. The spear was exchanged for a cocked hat, a wig and pigtail took the place of the helmet, and breeches and Hessian boots covered the muscular limbs of the brawny saint. The dragon was removed, but the horse, a capital horse, was left “startled”—(as well it might be)—and there is your Government official tribute to its Royal Master! Thackeray said that he once took a French friend up to this production—who, after a moment’s satisfied examination, murmured—“C’est bien—Waterloo is avenged!”

Ignorance of sculpture is confined to no class; it is to be found unhappily in the highest official class—in that very circle, the Government circle, where appreciation is most earnestly to be desired. There is an idea abroad among the sculptors, and among some of the public, that a Ministry of Fine Arts, such as exists in France, would secure support to the artists and good art to the public. “The only way for a nation to obtain good art,” said Ruskin, “is to enjoy it.” Assuredly a pretty safe way to secure bad sculpture is to appoint a Fine Arts Minister from among our distinguished politicians. We need but remember—in order to nurse our mistrust of official taste and patronage—how not long ago a Premier in the House of Lords, and an ex-Cabinet Minister in the Commons, poured jesting scorn—upon what? Upon one of the finest modern works of architectural art in England—with the rollicking approval of their hearers in both Houses. I refer, I need scarcely say, to Mr. Norman Shaw’s New Scotland Yard. You will remember that, in view of the politicians’ foolish ribaldry, the leading architects of England testified by a joint letter of vigorous protest to the papers. When the beautiful little group of “Maternity,” by Dalou, was set up by the Royal Exchange,

with an unfortunate canopy over it, some of the City Fathers actually protested against the work, as the figure symbolical of "Maternity" had an infant at her breast and yet wore no wedding ring! Could philistinism further go than this? As if motherhood in the poetic abstract takes account of the latter-day practical invention of the wedding ring! No wonder that Canova—when he heard our upper classes, with no true perceptions of their own, repeating commonplace opinions about sculpture—exclaimed: "You Englishmen see—with your ears!" Nearly all public patronage went to encourage bad art. Think of Theed's "Hallam" and of the "Napier" in Trafalgar Square! When the gallant General died, and it was mooted that some celebration was desirable, I was moved to suggest that the Napier Statue in Trafalgar Square should be *taken down* in his honour, and the proposal was gravely received in several quarters with serious approbation.

The most mischievous ignorance of all is that which is shown by "Committees" formed for the erection of a public statue. Unconsciously, perhaps, they baulk and cripple the artist by irritating interference, under the tyranny of which I have for years past seen certain of our ablest sculptors driven into failure; and in the case of Alfred Stevens, Barry, and Wilkins we know that they were driven literally into their graves. Committees should recognise that, having chosen their sculptor and approved his model, their function is limitable to that award, and they should do nothing that will disturb the delicate organisation of an artist who is greatly at the mercy of that "inspiration" which is the flower of his artistic emotion and the very essence of his work. Although he who pays the piper may call the tune, he does not buy the right to dictate how the tune is to be played, or to stop the performer while the piece is proceeding, either to change the air or alter the key. Moreover, a model in relation to its development is of so technical a nature, and so deceptive to untrained judgment, that those who have not expert training should leave the matter to those who know.

Besides knowledge, there is taste—and taste must be trained for fear it be corrupted by the flashy and the meretricious in art, which are more offensive and dangerous than the merely incompetent. Bad taste is worse than no taste at all; for "no taste" may be educated, but "bad taste" is vicious already. How vicious and bad it can be, and how perverse of true appreciation of what is good, we may see in the extraordinary popularity of that clever trash from Italy that gathers admiring crowds and deluded purchasers around the sculpture shop-stalls in popular exhibitions and the open sale-marts in our great towns. It may be clever in its way, aiming primarily at "astonishing the natives"—work that is tricky, dodgy, vulgarly imitative, distinguished by paltry, false, or over-forced sentiment, and by lack of appreciation of the elementary proprieties. The sculptor who executes such work and does it skilfully is like a man who utilises his gifts of strength and agility for turning back-somersaults for the delight of the crowd. Can anything be more deplorable than the Campo Santo at Genoa, where the most grotesque perversions of the art-sense shock the visitor at every turn, almost paining him into unseemly laughter? Such peep-show sculpture is low in conception and common in sentiment, not dignified or noble in its expressive suggestion of grief, and betraying no art that brings consolation through its poetry and elevation.

Chief among the characteristics of the modern school is the effort towards such realism and picturesqueness of treatment as do not detract from the dignity of the conception. The principle is sound that sculpture must primarily represent ideas not things; yet the prevailing belief is—that a certain picturesqueness, restrained and in good taste, holds the future of sculpture. The public, of course, welcomes any approach to what is pictorial and amusing, in subject or treatment, not respecting the truth of Michelangelo's axiom that—"The nearer painting is to sculpture the better it is; and the nearer sculpture is to painting the worse it is."

But they *do* recognise in poetic realism a relief from the bald generalities of the Macdowells, the Joneses, and the Durhams of the past generation—when we were given Venuses, Graces, Dianas, Muses, Nymphs, Goddesses—all dummy sisters from the same dummy mould—you may see half a hundred of them in a dismal walk round the Crystal Palace—sickly-sweet in their cold, empty charm, and carried little farther than carefully smoothed-out, over-sized sketches. The present aim is to give life without undue realism—a suggestion of reality, shrouded in poetry and grace. And the nude need no longer be so severe as Ruskin claimed; yet such figures must always remain symbols of the ideas they are to personify.

These symbols we love for their beauty and their significance, for they are of the essence of sculpture, the types of humanity, and the representations in human form of poetic conceptions. They are, therefore, an irresistible attraction to every sculptor who, in dealing with ideal conceptions, usually avoids the draped figure, and so escapes in one direction subjects of actuality and of the present day. As Lessing pithily says in the *Laocoon*: "The aim of art is beauty. . . . Clothes are the outcome of necessity—and what has art to do with necessity?" And it is not only beauty of form that attracts the sculptor but beauty of movement, for its own sake, as developed in the play of muscle, joint, and structure, and of expression. All this is concealed by drapery. At the same time, in drapery, properly managed, elegance and dignity are inherent; yet it is most admirable when simply treated and severe—with any ornament rigorously subordinated to the elevated character of the figure.

It is not surprising that so subtle an art as sculpture is little understood in this country, or, indeed, by the general public anywhere, for the eye is ever more affected by colour than by form. Again, while painting is frankly illusive, sculpture appears to the unthinking to be imitative. Yet it is nothing of the kind. "Its beginnings are more easy than those of any other art and its endings more difficult. Almost anyone can mould pliant clay into the copy or the semblance of a man, few can conceive and embody an elevated idea, not by imitation of a model, but by the fine treatment of form and the noble character of expression and design." For the form is without colour, without atmosphere, without tone, without subjects or anecdote, or landscape, or other accessories appropriate for pictorial treatment. In sculpture the model has to be *idealised* or the result is commonplace. In short, while the painter can take anything almost for his subject, the sculptor is severely and chastely restricted.

This being so, the introduction of colour, if carried into imitation, necessarily condemns itself. (I am not alluding, of course, to chryselephantine work.) For the more a statue looks like a real man, the less it is like sculpture and the more like a waxwork. On the other hand, a single colour is no colour sculpturally considered. But whether we set up in our places a white gentleman, a brown gentleman, or a green gentleman, we *must* recognise him in certain nobleness of aspect—the quality above all others which justifies the perpetuation in sculpture of the memory of any man. The works I am reserving to show you at the end will illustrate fully what I mean.

With these few words on the nature of sculpture I revert to the work of the British School.

Until Alfred Stevens, scarcely anyone in this kingdom thought of instilling real life and blood into the clay and marble. And what life it was that Stevens realised!—not life only, but dignity, and nobility of form and movement, previously unknown in British work. Follower though he was of Michelangelo and the Italian Renaissance, he was entirely personal and no copyist. He was in the right sense unconscious of his greatness, and, had not the accident of an open competition made his genius patent to the world, he might have gone on to the end of his days teaching, designing fenders, pots, and fire-grates, with the occasional relief, perhaps, of painting a portrait or decoration (even the tables in the Refreshment Room at South Kensington

Museum are his). One of the secrets of his success was his knowledge of construction, and his feeling for architecture helped him to treat sculpture with fine decorative effect.*

His "Memorial of the Great Exhibition," which was not carried beyond the sketch, shows his constructional ability and the intellectual force of his imagination. It is heavy—not with dullness, but with power. The great sketch for the "Wellington Memorial" has similar qualities. It is here seen complete with the equestrian figure on the top. Into the bitter debate on what I hold to be the lamentable desecration of this supreme national treasure by a clever young sculptor at the present moment I need not enter here. With certain modifications it is now, in St. Paul's Cathedral, lacking its final ornament, but revised in its architectural forms in view of the final abandonment, as Stevens thought, of the horse and rider. Yet the equestrian group is to be put up on this altered design after all. As we see it here we can judge of its one fault—a weakness, not of construction, but of design—the arched moulding, I hold, being in appearance too slight to carry the superincumbent mass. And not in appearance only; for Mr. John Belcher, R.A., has lately written to *The Times* to declare that the structure has not sufficient strength to bear the added weight of the Duke mounted on his curvetting cab-horse—as this "completion" appears to be.

Yet even Stevens was powerless to influence very much the prevailing passion among our artists—who were hypnotised by the "Antique"—for wrestling with sculpture, as it were, in the Græco-Roman manner.

Thomas Woolner, who maintained that elevation of conception which brought him applause for his "Virgilia lamenting the Banishment of Coriolanus" (whom she sees in her dream)—to my mind his most perfect and exquisitely touching work—did not attempt a truly realistic subject till towards the end of his career, and then failed of complete success. Baron Marchetti tried to introduce a more modern feeling, and his "Richard Cœur de Lion" at Westminster evoked great enthusiasm. But, for my own part, I cannot admire the incongruity of a twelfth-century king mounted on a modern thoroughbred of the toy-terrier breed and raising an arm devoid of all vigour. Sir Edgar Boehm was on the whole more successful, and his influence contributed somewhat to thaw the chill; but, unhappily, his best-known work in London, the "Wellington Memorial," is cold and empty, though possibly correct enough.

Foley, who at first was all for "the unities" and "a pure style," as he claimed, in his later years threw his previous contentions to the winds when his epoch-making "General Outram," now in India, reminded the public that monuments need not be staid to dullness, or stiff and dead in their imperturbability.

Meanwhile, Armstead, who at the time of his death was the oldest of our living sculptors (I am forced to bring forward the sculptors in chronological order of their first exhibiting, as the only consistent arrangement to prevent overlapping), was working in the spirit of the younger school, and producing sculptural schemes of unprecedented magnitude, at the Colonial Office. The statue, set up at Chatham, of "Lieutenant Waghorn" (pioneer of the Overland Route) is impressive by its style and its spirit, by its energy, strength, and picturesqueness. But a more interesting work, technically speaking, is a memorial to a son of the Earl of Wemyss, "David and Lion," now fixed in the Guards' Chapel at Knightsbridge. Fine in imagination and design, it is Ninevite in character of treatment. It is in very flat relief, only one stage removed from the Egyptian, when "the expression" depends greatly on the lines of the outer contours. This is true relief, for we are not allowed to forget the flat surface from which it is carved. This work was carved wholly by the artist's own hand direct from the living model. The crowning merit of Mr. Armstead's work is its unornamental character, its unusual dignity, and "bigness," and sense of style, without any "cheapness" of effect, or of the poorness of nature.

* NOTE.—From this point forwards all the examples referred to were illustrated by lantern slides.

George Lawson, too, had a genuine sense of style, and just escaped general recognition as a fine sculptor. He belonged to the Scottish School. His "Motherless" is a group admirably Scottish in sentiment, full of pathos, and free in handling, yet, as I think, almost too pictorial for sculpture. His best work is full of distinction and free from trick or trifles.

When Mr. Brock went to London in 1866 he entered the studio of Foley; but he soon felt the foreign current, and, brilliantly rebelling against his friend and teacher, he was courageous enough to modify his style when it was already formed and his career well assured; and, so developed, he has left his master very far behind.

The ideal work that marked the transition was "The Moment of Peril"—a fine scholarly group, soon to be surpassed in technical quality and refinement of taste. How great was the change may be seen in "The Genius of Poetry"—graceful and reposeful where the other was violent in action and passionate, and sculptural where that was pictorial, or at least anecdotal. But a higher point was reached in "Eve," so touching in attitude and sentiment—a fair, shamed woman, purposely not endowed with that conventional perfection of beauty commonly attributed to the First Mother—more exquisite in feeling than in person, with her head bowed with the weight of remorse. In portraiture Mr. Brock has similarly excelled. The inherent difficulty of a seated figure and upraised arm is happily surmounted in the "Dr. Philpott of Worcester." The treatment of drapery, especially of the sleeves for example, is very striking. There are no black holes of shadow; the depressions are shallow to hold the light, and effect, or "snap," is given by the crispness or sharpening of the edges. Mr. Brock's statue of Professor Sir Richard Owen shows the same handling. We see the justification for the treatment in the group of "The Fates" among the Elgin Marbles.

From that we turn to a work more admirable still in feeling—the bust of Her late Majesty, "Queen Victoria"; one of the noblest, most dignified, and most exquisite works of its class executed in England—full of tenderness, of character lovingly rendered, with a delicate feeling for form rightly realised. Carried so far that the marble almost resembles flesh, and almost breathes, it remains sculpture, free from trick. And the whole is a most finished and beautiful rendering of the aged Queen at her best—sweet, elegant, thoughtful, wise, and solemn.

This work heralded what is hitherto the sculptor's masterpiece, by which the memory of "Lord Leighton" is to be kept green for evermore in the aisle of St. Paul's Cathedral. In proportion, in harmony of design and of line, and in silhouette, in conception, in sentiment, in detail, and in decoration—it surely offers little to the adverse critic. The effigy shows Leighton asleep, alive to all who knew him, and figures personifying his arts, Painting and Sculpture, at head and foot, guard his sarcophagus. This is a monument in which the great President himself would assuredly have rejoiced, for all its beauty, tranquillity, and peace.

Mr. Brock's great equestrian statue, "Edward the Black Prince," will be familiar to every visitor to Leeds—a noble work clearly inspired by the most magnificent equestrian statue in the world, the Colleoni Statue by Verrocchio in Venice—one of the most impressive works of its kind produced in our day. Finally, we have the model for the Queen Victoria Memorial, now being set up in front of Buckingham Palace, the general view showing the platform 70 feet wide. The side basins are to be 160 feet long and 28 across; one with their figures representing "Power," that is to say the two Services, and the other "Intelligence," that is to say Arts and Sciences—though intelligence is probably not denied to the Services also. The water will run night and day. The small figures in the foreground are intended to show the scale. The central feature is on a one-tenth scale, so that as the model is 7 ft. 6 in. high, it will be 75 feet high to the tip of the Victory's wing. The idea is—the great Queen seated amid her personal qualities which made her great. "Victory" at the top is supported by "Courage" and "Constancy," and around almost on a level with the Queen are "Justice," "Truth," and "Mother-

hood." This great work is only one incident in the great scheme of the Processional Road. I think that Mr. Brock has judged soundly in deciding to follow traditional lines for this great work; for this was not the occasion, as some have held it to be, to make experiments or to run risks by striking out in new directions. Although the general idea is based on tradition, the work is not only personal to the sculptor but thoroughly modern in treatment. And it cannot be doubted that the complete work will be the crowning triumph of Mr. Brock's career.

Sir Charles Lawes-Wittewronge—gratefully remembered as the defendant, on principle, in the great libel case of *Belt v. Lawes*—has spent his life in producing a very few works of high ambition. Following his Mazeppa-like group, "They Bound Me On," with all its complexity, he has produced his still more complex "Death of Dirce," distantly suggested by the work by Apollonios and Tauriskos—"Dirce," known as "the Farnese Bull" in Naples—belonging to the first century B.C., Hellenistic sculpture. There is a bull and a struggling man—but there the resemblance ceases, except the main similarity that it is also, unavoidably, pyramidal in composition. This colossal work is in marble, with white figures, and bull and ground coloured grey, in order to simplify the aspect of the figures. It is probably the most ambitious work of its class produced in England in modern times, and looks well all round. Sir Charles, who is a champion of the architectonic note in sculpture, is always strong and healthy in his work, with good, robust character. Its occasional heaviness or effervescence is more than compensated for by its vigour in action and treatment, and, if ever it wants repose or refinement, it is sculpturesque in manner, with a bigness and boldness suited to the open.

Mr. Hamo Thornycroft, meanwhile, turned from the "fleshy school" towards the Greeks, and with "Lot's Wife"—with the vigorous modelling of the head turned to look, and the lower limbs and drapery already taking a columnar form, as she is struck cold with the sudden transformation—he proved that a new sculptor had arisen among us. Then came "Artemis"—a surprise even to those who thought they had taken their measure of the sculptor's commanding power. The forms and the head are nobly conceived, and the whole is original in arrangement and statuesquely beautiful. With "Teucer" Mr. Thornycroft reached the high-water mark of his early career. This figure, watching the last arrow in its flight—the eighth he had let fly—aimed at Hector by the Homeric bowman, is realistic though Classic, instinct with life, and noble in form.

On the other hand "The Sower," inspired of course by Jean François Millet, is a semi-realistic statue introducing the problem of modern dress in the figure of a British peasant, with the heavy gait, the natural yet heroic pose, the fine swing, the sadness and pathos of the soil. What the sculptor loses of the human form, by reason of his design, he gains in action and in movement.

A brilliant example of the realistic is the "General Charles Gordon," in Trafalgar Square, suggestive of the masterfulness, dignity, and quiet self-confidence of the hero. It is one of the finest statues in London of its class. For a contrast, compare with this the "Dean Colet," the founder of St. Paul's School, quaintly whispering, as it were, the name of Verrocchio or Donatello, telling, with the delicious accent of the Italian School, among the more familiar realism or more obvious poetry of to-day.

In the great national memorial to Mr. Gladstone, in the Strand, we have the *magnum opus* of Mr. Thornycroft in elaborateness, if not in quality. I show this particular view, not so much to illustrate its general arrangement, but in order to demonstrate the artist's idea in contrasting the dignity and sturdy immovableness of Gladstone the Man, energetic even in repose, with the movement and variety of his qualities and activities, symbolised in the four groups that surround the pedestal on which he is raised high above the passer-by.

The figure itself faithfully and impressively reflects the character of the man, firmly and

solidly planted, in his robes as Chancellor of the Exchequer, alert, intense, yet benevolent in expression; it is the man who for so many years dominated England's politics and directed her destinies. It is finely set up, strong in mass and balance, and fairly interesting in silhouette.

Of the monumental groups, which have been designed with due regard to movement and angularity, "Aspiration" and "Courage" are held to represent the statesman's cardinal characteristics. "Aspiration," heavily weighted with drapery, strives mentally to attain to some high ideal with which knowledge, as indicated by the book she holds, has inspired her. "Courage"—that is to say "Moral Courage"—seizes with her firm grip the "Serpent of Evil," the coils of which are held down upon the rock beneath her knee—while she seeks to sever its head with her sword. As a foil to this fearless "Courage" is the frightened child who clings to her for protection.

"Education" turns with sympathetic attention to the boy by her side, and to him she shows the way to knowledge and the way out into the world. By a curious chance she is actually pointing towards the old School Board Offices, hard-by. "Brotherhood" is symbolised by the figure of "Humanity" teaching the boy on her lap—a child of strong Anglo-Saxon type—to regard with friendship and brotherly affection the lad of another type and nationality whom she draws to her. Yet Mr. Thornycroft stands forth as a sculptor who frequently has the touchstone of grandeur and style, with a big, broad rendering of the human form, with something of the movement of the Greeks, and not a little of their repose.

Mr. Havard Thomas is one of the most serious and artistic of our sculptors, who loves to carve portrait-busts direct in marble. It is not by his public monuments of Samuel Morley and Gladstone that he obtained his following, but by his ideal work: "The Slave Girl," carved at the beginning of his career, and "Lycidas"—the sensation of three years ago—his latest important work, which were both at the Franco-British Exhibition. The aim is the same—character and style, regardless of the conventional representation of beauty. "Lycidas," of course, is inspired by the "Boy Praying" of the School of Lysippus (fourth century B.C., now in the Berlin Museum). Schoolmen have charged it with being ugly; the shoulders with being of different widths (which is untrue), the pelvis with being too small, and the legs not a pair. But no one denies the beauty of the modelling and quality of surface, or the fine Classic feeling of the whole. Like all Mr. Thomas's work it is, I think, reposeful and quiet in arrangement and effect—almost severe—with refinement and charm of sentiment, and excellence of taste, even when wanting in force, and effect of light and shade.

Onslow Ford, who was lost to English art before he had passed the middle age, made his first success with the figure of Henry Irving as "Hamlet"—a well-conceived piece of realism and expression, romantic, and verging on the theatrical, which is precisely what an actor's character-portrait should do. The later seated statue—that of Huxley—more keen, subtle, and refined, is more strikingly sculptural, for in it is no object and no ornament to divert the attention, or to suggest a false appearance of decoration. The "Gordon" (erected at Chatham), camel-mounted, reminding us far too vividly of the "Arab Chief" by Barye, is more open to criticism on the score of elaborateness of ornamental details. Herein, indeed, it oversteps the boundary of what is allowable in sculpture; and, although the portrait is successful, it gives the idea of an enlarged ornament rather than a piece of sculpture. The "Shelley" Monument is finer in its parts than in its entirety, I think, because the proportions and style of the details are infelicitous; and the wreath militates against, rather than helps, the sculptural dignity of the exquisitely rendered figure of the drowned poet, who has been thrown up by the sea. It should never be forgotten—what the Greeks taught us—that the harmony of the *ensemble* is of infinitely more importance than the details, no perfection of which can compensate for defect in arrangement and silhouette.



THE SHELLEY MEMORIAL AT UNIVERSITY COLLEGE, OXFORD. E. ONSLOW FORD, R.A., SCULPTOR.

As a skilful portraitist, whose heads are speaking likenesses, Onslow Ford always showed the least common aspect of the sitter, and few in this country have excelled him either in skill or taste. The head of Sir John Millais was executed when death was tightening its grip upon the great painter. Onslow Ford's work always charms, although not by any means of the highest class. It would have taken more commanding position had it been more restrained in the matter of ornament. Yet its grace and refinement and sweetness of feeling happily reflect the fascinating character of the man whom we all loved and admired.

In 1877 there burst upon the world a new sculptor in the person of the man who, the very next year, was to be President of the Royal Academy.

Lord Leighton, as he told me himself, had been amusing himself in his studio one day by twisting up in his fingers a piece of modelling clay till it roughly took the form of a man struggling with a serpent. M. Alphonse Legros saw the tiny sketch, and advised him to make a statue of it. Leighton took the hint, and "An Athlete struggling with a Python" was the result. No work of modern times has made a greater stir on its appearance than this group, modelled by a painter, which would have done honour to the ancients. Suppose it had been dug up from Attic soil, what would the world have said of it? Grand in style, noble in type and in form, profoundly learned in the knowledge of the human figure it displays, fine in pose,

in action, movement, palpitating with muscular life, brilliant in execution, and instinct with the manner of the painter himself—the work was hailed, justifiably, as something marvellous—a finished masterpiece by one who was thought to be not yet even a student in sculpture—the greatest achievement in its own way ever produced in this England. And yet it was felt to be lacking in “expression”—in that kind of humanity which every truly great masterpiece must exhibit. And we found artists marvelling at the arrangement, at the technique, and at the casting and the like, when they should have been caught by the sentiment. But Leighton did not care. He himself declared, as he expressed it to me, that what he was “going for” was beauty and expression of form, to the neglect of sentiment.

But a curious thing was this. The model one day, tired out and quite stiff by a sitting of two or three hours without a rest—for Leighton was an exacting master when at work, and compensated his models with double pay—the model, I say, at the welcome order, “You may rest,” after one or two vain attempts, braced himself with an effort to a refreshing stretch. Leighton was so much struck by the beauty of the pose that he cried out, “Stop like that!” The man did so, and Leighton kept him standing for two hours more while he began his sketch for “The Sluggard.”

Although far simpler in design, this work is of even higher accomplishment than “The Athlete,” with its fine line and action, and its sense of style in the elongated joints. It is just as Greek as the other in its devotion to form, but instead of representing an action, an occurrence, it records a condition, a sensation, and so it is the subtler and higher conception; and it has some of the mystery which is distinctive of the finest art of modern times, but in which modern sculpture is so notably deficient. Great as was the sensation made by Leighton’s sculpture, and great as is his place in British art, the master seems to have no direct follower or imitator among the younger men.

Mr. John Swan has specialised as a sculptor of a particular class of subject, and is so much of a stylist that he must know that when his work is done there are not very many who will appreciate its full beauty and importance. For the most part his sculptures are studies of animals, mainly the *felidae*, because they alone display, with the fascinating impressiveness of their sinuous bodies, the whole gamut of the passions in their most concentrated form. There is here nothing false, nothing pictorial, nothing but the “dignity, nature, and tragically puissant muscularity of the mighty cats.”

In this “Leopard playing with a Tortoise” (which recreation on the part of the leopard naturalists may possibly challenge) you may see the note of Mr. Swan’s art—“sinuosity,” with its tense muscles, its stretched and folded skin, and the suppressed frenzy of enjoyment. The note of Barye, the great Frenchman, from whom Mr. Swan has drawn inspiration, is power and violent action and decorative form, as you may see in his celebrated “Jaguar and Rabbit” (in the Louvre Museum). If with this you will compare Mr. Swan’s more naturalistic “Leopard Running” you will see my point. It is a fine, grim, semi-realistic study of a great cat’s crawl, expressive all over, from its fierce and threatening head to its passionate, quivering tail. Not only have we the fine massiveness of treatment, but also the texture of the fur and the hang of the skin. Mr. Swan does not force his anatomical knowledge upon the spectator; he conceals it as a sculptor should, and does not err in giving us science instead of art.

A student of animal life not less enthusiastic is Mr. Harry Dixon, whose “Bear Running” is startlingly true, alike in movement, character, and form, and in construction too, when seen all round. In the back view the truth of the movement is, perhaps, even more convincing, and the impression even more admirable. The bear seems positively to be scuttling away from the spectator.



THE FAWCETT MEMORIAL, WESTMINSTER ABBEY. ALFRED GILBERT, R.A., SCULPTOR.

We now come to Mr. Alfred Gilbert. The position of Mr. Gilbert in the art world of Great Britain has long since been proclaimed by his brother sculptors and accepted by the public. Their admiration has set him on a pedestal so high that his artistic reputation is almost beyond harm—even of himself. Rarely has a man in the history of art burst upon the world with a message of hope, translated into more brilliant achievement. He stands as one who has preached in his work a great movement, and in less than a decade effected as much as any other the salvation of the British school; and has influenced, quite as much as Dalou or Professor Lanteri, many of the young sculptors of the country.

His chief production while he was still a young man in Rome was the beautiful group of the "Mother and Child," produced when the Classic sculptors of that city were immersed in the spirit of antiquity. This group brings to mind, perhaps, the teaching of the French school, like the "Charity" of Dubois; but it recalls by its ease and dignity of arrangement some of the noble realism of Michelangelo's "Madonna and Child" in San Lorenzo in Florence, or the other in Bruges. The work was young, of course; but what it lacked in power it gained in sweetness and tenderness, and made a sort of personal appeal to the emotion of the spectator. This statue-group, which represented, I may explain, Mr. Gilbert's

little son and his nurse, made a great sensation in Rome; the modern feeling astonished the Roman sculptors, some of whom are only now doing this kind of work. Mr. Gilbert's appearance in the London exhibitions, with "Perseus" and "Icarus," did not escape the vigilance of the critics. But other of Mr. Gilbert's qualities are seen in his portrait work, which are expressive biographies in bronze or marble, full of character, and with a spiritual, as well as a physical, side, the mind displayed with manly sympathy, and the flesh and textures perfectly realised, yet broad, strong, and modest as can be. In the fine effigy set up to "John Howard," on the centenary of the philanthropist's death, in the market-place of Bedford, some of these qualities are obvious. The beautiful and highly original pedestal has done a good deal to direct into a better channel the eccentricities of what is called the "New Art," with its spasmodic macaroni style of ornament, of which such appalling examples are to be seen at the present day. It foreshadowed the Shaftesbury Fountain. But greater far than this is the noble monument with which Mr. Gilbert's name will ever be associated—the magnificent colossal "Statue of Queen Victoria" erected at Winchester. Unfortunately no adequate photograph could be taken of it as it stood against the fidgety background of the Municipal building. To that I will return in a moment. The Queen-Empress, the head of the State, in all her magnificence of office, personifying in herself all the splendour and greatness of her vast realms; dignified and superb; bearing easily all the emblems of majesty which the artist has so happily devised—yet gentle; the mother of her children, tinged with melancholy at her lonely state; her face lined with noble furrows gained in the service of her people—such is this statue, surpassed by few effigies or monuments wrought by artist to the honour of the Sovereign he loved and revered. The profusion of an ardent, poetic imagination is seen throughout—in the general arrangement, in the exquisite Victory that surmounts the orb—in the stately throne—full of invention and originality—worked out in every part and in every detail with infinite care, at the back as well as all around. The main conception is never lost sight of, though it gives birth to a score of dainty conceits—not all of them, no doubt, beyond criticism, because not all of them purely structural. But the work, as it stood, is a veritable masterpiece.

Now see how we care about masterpieces of sculpture in England. The statue was designed for the interior of a building—the Municipal building in Winchester. But when the statue was presented the Municipality said they had no room for it, and it must go *outside* the building in the open air. So it was set up as you have seen it, in a bad position. At last it was re-erected in a garden; but the indifference to this treasure of art by the authorities had developed in a worse form in certain of the populace, who robbed it of some of its beautiful accessory statuettes in the niches. It is now on a plinth too high to be properly seen; it has lost its crowning feature of wrought iron; the figures have disappeared, both the two guardian angels on the top of the throne-back and from the niches, not only at the sides, but in the front and at the back as well, so that the thing as it stands seems almost but a framework of the finished memorial with its little garden of statuary. No wonder that Mr. Gilbert is heartbroken over it—at least, that he has declared his loss of interest in the work, and his unwillingness to consider any scheme of restoration.

More complete than any of these is the conception for the "Duke of Clarence Memorial" at Windsor, of which only the simple first sketch of the central feature as it was photographed in the artist's studio is seen in the model. Since then there has been evolved and developed a wealth of symbolical figures, of exquisite ornament, and of pretty pathos of imagery which makes a strong appeal. The guardian angel which holds over the dead Prince the crown of immortality—the only crown the Royal youth might inherit—is of touching significance; and the little mourning cherub, not an Eros but Anteros, is in itself a sob of beauty. The whole composition forms a most harmonious line. Sumptuous as is this tomb in its completed form, with its grille

and all its beautiful figures in various material—the “St. George” is one—it moves the spectator by refinement and elegance, and we cannot but feel that its melting pathos must hold some sort of consolation for those for whom it was wrought.

Then we have the “Leicester War Memorial,” a great work being built up from the tiny model seen beside it. The wings were to be of beaten metal—indeed, little but the head and arms were to have been cast. The banners intertwined are those of England, the Transvaal, and Orange Colony, in token of reconciliation. This is the monument the non-completion of which has brought the frugal sculptor into such dire trouble. The public has thought that Mr. Gilbert has done no work for the money entrusted to him. Now, this before you is the first colossal monument he made. Dissatisfied with it, seeing how he could do better, he smashed it up. The second suffered a like fate, for the sculptor in his passionate devotion to his art constitutionally thinks only of the work, and forgets all about the subscription list. At the present moment, the third version, which I have seen, is crumbling up in his studio, while misfortune overwhelms him. I know of no such tragic story in the whole history of art—a very god of beauty crushed by the weight of his own character and of public misunderstanding.

Alfred Gilbert is not to be considered so much as a severe sculptor, but as a sculptor and ornamentist. So that I believe it to be truth that no country can boast an artist (at once sculptor, decorative artist, and artificer) of greater creative genius—that simply buds out ideas, motives, and conceptions—and who has accomplished more since the time of Cellini. And when we remember that to England who produced him, are due also Flaxman, Alfred Stevens, and Watts, we may well ask ourselves if “Form” is indeed foreign to the temperament of this country, and if sculpture is really an exotic in the land?

It seems but the other day that Harry Bates, with his “Socrates teaching the People in the Agora,” proclaimed himself a sculptor-student of power and imagination, with a romantic feeling, as it were, for Classicism. He rose to his full strength in the great panel—“Homer—A Blind old Man, and Poor—Sweetest he sings.” In this work, student’s work it is true, with its balance and dignity in rhythmical line and fine expression, we find a flexibility which few, if any, young Englishmen had shown heretofore; the construction seems so right and so sculpturesque, and the sentiment so elevated and so musical. Nor does the background detract from the main subject: Homer and humanity in front, and behind a vision of the Parthenon and Pallas Athene and the great Sun of Art rising with the dawn of Poetry. Equal serenity, equal repose and delicacy, distinguish the beautiful “Pandora” about to open her ivory casket. Exquisite in modelling, it is clearly founded on the Antique and achieves the purity of style at which the sculptor aimed. It would, doubtless, have been better had the ivory embellishment been in marble, too; but all is so delicate and chaste that it seems ungracious to criticise so agreeable and charming a work.

Once more the Greek comes out in the strenuous work of the following year—“Hounds in Leash”—with its fine modelling of the straining dogs. The group, in the round, is more open and less involved than it appears on the screen; and it is of fine effect in the Tate Gallery, where the plaster of it figures along with the “Pandora.” The bronze belongs to Lord Wemyss. Harry Bates—the product, as it were, of the British Museum—was cut off as he was approaching the zenith of his middle age; yet in the short life during which he laboured he did splendid service to our school of sculpture and of sculptors, while the photographic reproductions of his beautiful reliefs have been welcomed throughout the land, in homes into which never before had sculpture entered.

In striking contrast with Bates is Sir George Frampton, in whom we have one of the most versatile and original artists of the day, thoroughly in the “new movement” which he has done so much to direct. Highly accomplished, he is at home in every branch of his art and

covers the whole field. It is scarcely fourteen years since he produced his statue of the discovery of Romulus and Remus, "The Children of the Wolf"—an able work enough, but not yet expressive of the full degree of individuality which the artist was soon to reveal. It was followed by "Mysteriarch"—a head which the French, I suppose, would call "Enigme"—beautiful in conception and execution, reposeful and decorative, the first of the type of work with which the artist has since identified himself. He was now in open rebellion against "white sculpture" and thenceforward devoted himself to colour. The quaint statue of "Dame Alice Owen" (the founder of the school wherein it is erected), in patterned bronze and marble, seems to recall, so far as the bronze is concerned, the class of work we see in the Innsbrück Hofkirche, but restrained and, with all its quaintness, extremely modern. The skirt reminds us, too, of that in the beautiful, rarely noticed statue of Queen Anne, in Queen Anne's Gate.

In his distinctly decorative work Sir George Frampton is at his happiest. His prolific fancy finds new things to do at every turn. In the "Memorial Tablet to Mr. Charles Mitchell," in St. George's Church, at Jesmond (near Newcastle), he sounded a new note and displayed some of the more striking general features of his design. We see how he escapes from purely architectural forms (pediments and mouldings), introducing his own inventions or reinventions of curved lines, and frequently substituting tree-forms for columns or pilasters, with roots for bases, trunks for pillars, branches and foliage for capitals. Every detail merits attention in this original composition, which, however, in its design seems to me to have a good deal more affinity with the work of the woodworker than with that of the sculptor. The monument of Queen Victoria at Leeds is extraordinarily novel and successful as a mass, and reveals the good effect of collaboration between sculptor and architect. Frampton has great powers as a designer and hardly less as a modeller, although he does not allow his technique to intrude upon the eye. His work is quiet, broad, and dignified, with good "spacing-out" and with undecorated surfaces which are as valuable as the ornamental ones. This contrast of richness and simplicity is at the very root of effect in ornament. A statue, like a woman, decorated all over, is not decorated at all.

Suave and sympathetic in his view of art, Mr. Alfred Drury seeks the graceful, the placid, and the harmonious, and cares little for vigour, passion, or anatomical display. He attunes his art, like his own sweet tenor voice, to the sound of the lute.

The "Age of Innocence" is a noteworthy example of Mr. Drury's later style (since he abandoned that of his master, Dalou), a head of beauty and charm belonging to the higher order of conception which he has since sought to maintain. It is a very agreeable study of childhood, and good also from a decorative point of view. It should always be remembered that one test of a sculptor is his rendering of young flesh and young forms; yet the public is always more taken with the more obvious and more dramatic and infinitely easier lines and forms of old age. It is so much easier to make the marble screech than sing.

On the great scheme of decoration for the City Square at Leeds, carried out through the munificence of a private citizen, several leading sculptors were engaged. Besides Mr. Brock's "Edward the Black Prince" and the statues of Leeds worthies, a set of electric standards have been set around. For these Mr. Drury designed the colossal figure entitled "Even," so that, with a similar series of "Morn," a set of statues holding flambeaux unique in Great Britain might light the Square like those which surmount the pedestals around the Opera House in Paris. Since then Mr. Drury has carried out the series of colossal groups surmounting architectural features at the new War Office. Although they are 70 feet from the ground, they are to be recognised as fine—even noble—realisations of the glories and horrors of War—the "Triumph of Peace," and the "Reward of Fame" and "History." Dignity is the key-note of the whole conception, with broad and beautiful modelling—(I have seen them close)—and



MYSTERIARCH. SIR GEORGE J. FRAMPTON, R.A., SCULPTOR.

the artist has not found it easy to surpass them in plastic beauty in the great decoration he has recently completed for the new Lambeth Bridge. I have just secured to show you the two colossal figures which now stand at the sides of the Entrance to Sir Aston Webb's new vast South Kensington Museum; the first is "Inspiration," and the other "Knowledge." These show the works in the clay; and they sufficiently display their modern spirit. As an example of his purely decorative, architectural sculpture, you may look at the high-relief panel un-

covered the other day on the recently finished building by Mr. Belcher at the corner of St. James's Street and Piccadilly. The relief is somewhat forced, as there is a greatly projecting bronze balcony above it.

Mr. Pomeroy is one of the most brilliant of the younger men of to-day. His versatility is somewhat bewildering, for he can work in every style. The ideal figure of "The Spearman," excellent alike in pose and modelling, reminds us somewhat of Thornycroft or of the sentiment of Leighton. Mr. Pomeroy does what he likes and does it well, but I am not sure that he has yet shown the possibilities of his individuality and mastery. Perhaps this may fairly well be seen in the work, the commission for which he won, for the Centenary "Statue of Robert Burns" for Paisley. This he has executed with such remarkable success that when the statue was erected



ROBERT BURNS, PAISLEY. F. W. POMEROY, A.R.A., SCULPTOR.

the local critics did not carp, neither were they dissatisfied, and they were Scotch and Pomeroy English. No doubt this presentment is one of the most refined and pleasing of the numerous effigies of the poet which have been lately erected, and yet in conception and pose it powerfully recalls to me Hugoulin's "Le Repos" in the Salon of 1838.

There is a vein of poetry in much of Mr. Albert Toft's work, expressed with unmistakable individuality, as in his "Spirit of Contemplation"; there is an effort to be symmetrical, a musical harmony, an evenness of balance, and a relationship to the whole. But to my mind Mr. Toft has in the past ventured a little too close to naturalism—which he sought to discount,

as it were, by graceful arrangement or accessory. But that phase is over. The ideas he sets himself to express are of a worthy kind, as in "The Cup of Immortality"—they have something of his own "Spirit of Contemplation," and are represented with technical skill, without undue display of dexterity. Apart from his monuments, the most scholarly of all his works—the most elevated and sympathetic, excellent in line, composition, and pose—is his "Mother and Child." There can be no doubt that we have here a touch of true nobility and of sculpturesque genius.

Professor Edouard Lanteri, of the Royal College of Art, now a naturalised Briton, has produced many admirable works on his own account. That which displays in the most remarkable degree life and character is "The Fencing Master"—a figure of striking truth and vivacity, which seems ever ready to don its mask and spring *en garde*. This sort of figure is always best as a statuette. But, excellent sculptor as he is, gifted with extreme dexterity, with a cleverness which is marvellous, as a teacher he has absolutely no superior, and many of our most successful sculptors of to-day owe much to his untiring energy and interest, and to his extraordinary power in awakening enthusiasm in his pupils.

Professor Lanteri's demonstration modelling is wonderful. You may care to see how he works before the pupils. He sets up the clay, and shows how to measure off the exact position of eyebrows and the line of the nose in the sitter. Then he begins modelling, taking the orbits first, the shape of the brows, nose, nostril, mouth, jaw, and so on regarded all round, building up, bit by bit, all in the necessary order. Then he gives the characteristic pose of the model—the turn of the head—by grasping it in both hands and twisting round the clay as required. The modelling is carried farther and farther, with extraordinary certainty, brilliancy, and understanding, the actual forms, and the character and expression, being all well before the sculptor's mental eye. And then the whole is completed in an incredibly short space of time, not only lifelike, but fine and romantic—Classic in its way, and full of style, life, character, and humour.

Mr. Goscombe John, when still a student, had established a reputation for the refinement of feeling we see in his work. But he soon matured into something far higher, and far more admirable, in the austere figure of St. John the Baptist. This is the accepted type of the Precursor, such as was imagined by Donatello, by Michelozzo Michelozzi, or by the German sculptors. Lord Bute acquired it, and must be said to possess one of the best ascetic figures, in a purely sculptural sense, that have been produced in England in the present development. Compare with this the colossal effigy of the late Duke of Devonshire, now erected at Eastbourne,



ST. JOHN THE BAPTIST. W. GOSCOMBE JOHN, R.A., SCULPTOR.

and you see the wide range of Mr. John's art. This fine statue, the most important of all he has produced, has the unique distinction of having gained the Gold Medal at the Paris Salon.



MADONINA AND THE CHILD CHRIST. BERTRAM MACKINNAL, A.R.A., SCULPTOR.

craft. That exuberance of fancy and executive dexterity is to be seen in "St. George and the Rescued Maiden," in which the sentiment of the subject seems lost in the artist's enjoyment

I suggest that the ornament is just a little overdone, a little too obvious—to the extent that we have rather to look for the hands; but the statue is fine in character, dignified, impressive in arrangement, and might be called a noble presentment of a gentleman by a gentleman—happily not a rare quality among our sculptors, but a quality which is here very manifest.

Mr. Bertram MacKinnal made his first real mark with "Circe"—realistic yet refined—"For She sitteth on a Seat in the High Places of the City," which, beautiful as it was, reminded us too much of Gérôme's "Tanagra." But he has since travelled far. His "Madonina and the Child Christ" is a lofty conception, charming in its delicate suggestion of the cross-form, and pure in sentiment. Surpassing it, as an ideal conception, is his "Diana Wounded," excelling alike in grace, delicacy, and refinement of form and of type—full of beauty and tender dignity; and it is exquisitely modelled. Mr. MacKinnal's pediment for the Offices of the Local Government Board in Parliament Street, is, so far as I know, the best work of its kind in England; and there is little doubt that in the future Mr. MacKinnal will take his place at the head, or very near the head, of British sculpture. His work is marked by good style, firm and telling, with a keen appreciation of the value of form and the general effect as a whole.

From Mr. Fehr we may expect more and better than we have yet had, in proportion as his rather exuberant energy and fancy do justice to his undoubted mastery of the sculptor's

in fashioning the knight with his armour and accessories, as contrasted with the nude figure of the girl. Indeed, the maiden seems to me to be actuated less by gratitude to her deliverer than by her pride in the performance. In spite of the manifest sincerity of the artist himself, there is a certain lack of sincerity in the treatment of the subject which he has undertaken to represent, because he is apt to overdo things. The result is a certain fussiness of decoration or of action, and a consequent absence of dignity. In "*Hypnos bestowing Sleep upon the Earth*" there is a more pleasing sense conveyed. It is a beautiful work, rather imposing in its sentiment, and approaching the monumental; and the figure is not without considerable grace and strength. Mr. Fehr's recent "*Fallen Angel*" shows both his strength and his weakness. It is powerful, full of colour, energy, and movement; but it shows also a twist of body impossible to any but a professional contortionist. Yet the work itself is sound, and good in modelling.

Most Londoners know one of the earliest of Mr. Colton's works—the "*Mermaid Fountain*" in Hyde Park—which was ordered from him by Her late Majesty's First Commissioner of Works of that day during an official artistic lucid interval. The "*Image-Finder*"—a work more serious in effort—and of greater originality, is more sculpturesque in motive than in search after grace. But I cannot help thinking that the muscular display is a little overdone—as some even of the Old Masters, such as Bandinelli, were wont to overdo it; for the display of scholarship has proved an irresistible attraction to masters of all periods. More admirable is "*The Crown of Love*," soberly inspired by M. Rodin. A highly accomplished composition, though appearing here a little involved as to the crossing of the limbs, it is charming in sentiment and admirable in execution. This point illustrates the Parisian flavour still to be found in some of Mr. Colton's work; but the sculptor is endowed with so strong an individuality, and is possessed of such a true power of design and sense of style, that we may regard him as among the ablest leaders of the younger men. He has not yet surpassed this work.

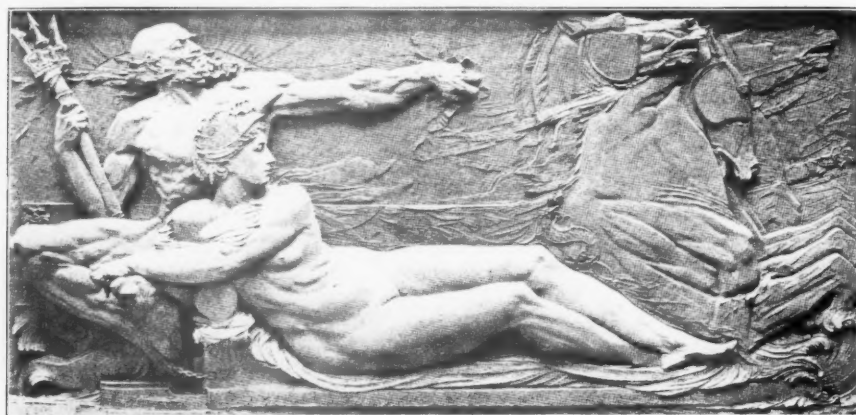
There are many other sculptors who are making a name. At first sight it appears that Mr. David McGill, when he exhibited his pleasing "*Hero and Leander*," was a disciple of Harry Bates. But "*The Bather*," though more simple, is more striking—well-modelled and of a welcome quaintness and humour, as if (to my mind) Mr. McGill had been looking at old Japanese wood-carving.

Mr. Macgillivray, of the Royal Scottish Academy, I take to be now the most able among the sculptors of Scotland. Among his many works I have selected this little bust of "*A Gipsy Girl*," because of its charm, its vigour, and skilful modelling, its simplicity and breadth—and, withal, its true Scottish character. At the same time, Mr. Macgillivray is most to be admired in the monuments he has had an opportunity of designing. His work takes its place as "*very good*," and it possesses a strong sculpture-like character, so that the general effect is excellent and well considered.

Mr. Derwent Wood harks back more or less to tradition, and aims at dignity and idealised beauty of form, and quite unusual refinement of type. There is a delightful piquancy in the head of "*Atalanta*"—a distinct French flavour, while the accidental resemblance in the attitude of the arms to Michelangelo's "*David*" is amusing. The "*Psyche*" of this year, dainty in pose and expression, reticent yet complete in modelling, reaches a point of elegance which he has not heretofore attained. Here is a man worthy to challenge the supremacy of Mr. MacKennal in the near future. His work is marked by strong character and serious thought, and we are always conscious that behind the work is a man endowed with firmness and strength of will.

I am about to conclude. But let us glance briefly at the work of two or three of our younger men who are destined to fill, perhaps, great places in the immediate future.

First we have Mr. Albert H. Hodge, whose highly original work requires a lecture to itself, for it involves the whole theory of relief in relation to architecture. It is very remarkable in style and character. The Relief of "Science" is very low in reality—the sharpness and boldness of modelling and almost exaggeration of "under-cutting" obtaining his calculated effect in a proper light. In the high relief the detached head is not much thicker than a board, and we must ask—how would it wear in time and weather? In the Relief of "Commerce" the only piece of high relief is the man's foreshortened knee. In spite of appearances the woman's body scarcely rises above the ground. It is extremely interesting and contentious. All the while in these figures he does not allow you to think of flesh, he insists on your feeling the stone, and emphasises the flat plane and the subjection of the sculpture to the architecture.



"COMMERCE," ALBERT H. HODGE, SCULPTOR.

Mr. Garbe has produced a work of real power in "The Egoist"—the personification of selfishness, headstrong and brutal, who with a happy touch and by a clever arrangement of pose like that in Falguiere's "Secret de la Tombe," has silenced the voice of the Sphinx-Conscience. The modelling is good and character striking.

It will have been observed that several of our most admirable sculptors have been trained as painters—Alfred Stevens, Mr. Swan, Lord Leighton.

But, excluding Alfred Stevens, none of all the sculptors who have been mentioned hitherto surpasses in power our greatest artist, George F. Watts, who as a sculptor claims all our respect, all our enthusiasm. His earliest self-training was in a sculptor's studio, and he brought himself up on the study of the Elgin Marbles, as he told me many a time. He found out for himself the axiom of Michelangelo which I have already quoted—that the nearer painting approaches sculpture, the better it is: the nearer sculpture approaches painting, the worse it is.

The half-a-dozen pieces of sculpture of Mr. Watts place him very high indeed among the world's finest sculptors of the nineteenth century—high among the sculptors of all times. The magnificent recumbent effigy of the Bishop Lonsdale in Lichfield Cathedral was an epoch-making work—not only in the technical matter of the bold treatment of the drapery, but in its largeness and breadth and its noble sense of style. The head is perfectly magnificent in its expression of solemn dignity. Here, it was felt at once, we have a great master; for grandeur of sentiment and of form are in this splendid figure. But the sculptor did not show his full all-round power until he produced "Hugh Lupus." In modelling for the late Duke of West-

minster this colossal statue of his great ancestor, now set up at Eaton Hall, Watts took full advantage of the freedom possible to so imaginative a composition. It may be objected that no horse can be drawing up with his front legs while dragging hard with the hind legs. This may be a blemish of fact—I am not sure; but how powerful is the animal! how fine is the air of the horseman who has just cast off his falcon! how original and sculpturesque the treatment of the clothing! and how impressive the whole composition! This monument is an extraordinarily grand and noble performance.

Following this group is the colossal "Vital Energy"—representing a youth who, having already accomplished great deeds of action, reins up his horse and looks around for more to do and overcome: thus symbolising the unconquerable energy of the young generation. The huge work, here shown incomplete in the plaster, while it was occupying so many years during which I watched its progress, is at last set up in bronze in South Africa. It was to have been erected in sight of the grave of Cecil Rhodes, in the Matoppo Hills, to symbolise for all time the mighty force of race and active civilisation. The version, not very well placed and on too low a pedestal, in Kensington Gardens, must be familiar to all my hearers.

Lastly, and I am glad to end with it, is the "Clytie," surpassed in Classic "bigness" and purity of style and feeling by little or nothing ever produced in England. For this bust is, perhaps, a more noble and complete thing than any that the artist created in painting.

All his greatest qualities—so far as the material permits—are to be found in Watts's sculpture. There is, I think, no sculptor who has come nearer to obtaining the grandeur of form which is so wonderful in the Greek masterpieces. Grand and monumental in conception, noble in style, majestic in pose, the work of this man is a marvel among the men of to-day. Big, and simple in line, immense in character, full and rich in modelling, it is instinct with vigour, breadth, and movement. And form is specially considered, as it was considered by the Greeks.

Does not, then, the work of the grand old man—who in his eighty-seventh year was working upon one of the masterpieces of his life—the statue of Tennyson set up in Lincoln—mark for us the true standard? Does it not point out the way to those of our younger sculptors, who are too easily led astray by the dainty and the fanciful and the fashion of the



"THE EGOIST," RICHARD GARBE, SCULPTOR.

moment? Ingenuity, elegance, fancy, are fine qualities; but with all their charm they cannot rank with the dignity of a great "style," elevated conception, a severe and noble form. It is not enough to produce the "playful" and the delightful, however fine. We love Spenser and Keats, but we look to Milton. We delight in Sheridan, but we turn with passionate reverence to Shakespeare. We rejoice in Chopin, but we turn finally to Beethoven and to Wagner. And as our sculptors have for their materials the marble and the bronze which last to eternity—which cry out, therefore, for a treatment worthy of this noble destiny, this mundane immortality—they must aim at raising the spirit and sentiment of their art, and our appreciation of it, if the British School of Sculpture is to justify its promise of to-day.



HUGH LUPUS. G. F. WATTS R.A., SCULPTOR.
(From a Photograph by F. Hollyer.)

DISCUSSION OF MR. SPIELMANN'S PAPER.

The President, Mr. ERNEST GEORGE, in the Chair.

MR. W. GOSCOMBE JOHN, R.A. [*H.A.*], said it was his very pleasant duty to propose a hearty vote of thanks to Mr. Spielmann. The lecture had been a great delight to them all, and must have been especially gratifying to the sculptors present. It was an uncommon thing to hear anybody lecture about sculpture, and a still more uncommon thing to hear anybody lecture about it who really understood it. Mr. Spielmann brought to bear on the problem not only sympathy and feeling, but also a special knowledge which was very rarely met with outside the technical ranks. Most arts were difficult to talk about among the uninitiated, and perhaps the most difficult of all were architecture and sculpture. So many things connected with the technique influenced the sentiment, and it was almost impossible for the outsider to know what was the result of pure technique and what was the result of sheer sentiment. In judging sculpture and architecture, that was one of the rocks upon which the average lecturer split. There were many things in Mr. Spielmann's lecture that had started a train of thought. One of the most interesting was the origin of all that had taken place in the last thirty years. Most of them felt that Lord Leighton, to speak of one man, was perhaps more responsible and had more to do with it than anyone else, and his figure of the "Athlete struggling with the Python" was really an epoch-making work, which created a great deal of enthusiasm at the time, and was still thought of with admiration.

MR. W. ROBERT COLTON, A.R.A., said he thought that sculptors as a whole were greatly in want of spokesmen. Sculpture in England for the last few years had been struggling to become a school, if he might say so, and perhaps it had hardly arrived at the time when it could walk without a nurse. Mr. Spielmann, he felt, was the only spokesman they had who really loved sculpture for sculpture's sake. He was not led away by any eccentricities in sculpture. He thought they were dangerously near having a mist coming over their intentions in sculpture. There was a curious craze of the moment for mutilation in sculpture. It was to be seen in exhibitions—in first-class exhibitions, where almost every exhibit was but a portion of a figure. Arms were to be seen almost alone, heads split into sections—every possible mutilation, in fact. One figure, which was, he believed, greatly admired, was that of a lady who appeared to have been caught on a railway line; her arms had been lost, her legs had been severed at the most unfortunate section and two moons were presented to view. All these fractions of figures were supposed to be very artistic and very fine, but of course they were simply eccentricities and were not fine work in

any way. It was a cheap way of doing sculpture, a way in which anyone could succeed, because there was no difficulty in doing a fraction of a figure. Spokesmen like Mr. Spielmann were badly wanted to point out thoroughly, as he seemed to do with the utmost affection, the beauties of sculpture. That was not to criticise in a destructive manner. Brock's "Black Prince" had been called by one of the biggest papers in London "a gilded abomination," while little piffling things were criticised and praised. Sculpture must be criticised in a friendly spirit or it could never succeed in England. He hoped that eventually they would have more such spokesmen as Mr. Spielmann.

MR. H. H. STATHAM [*F.*] said he should like to support the vote of thanks to Mr. Spielmann for his most interesting Paper, and also because sculpture was the art for which he had himself the greatest passion. It seemed to him to be the most intellectual of all the arts. With regard to the progress of modern sculpture, he was old enough to remember the old rows of busts to be seen many years ago every year at the Royal Academy, like so many rows of pin-heads, realistic busts with no character at all. How different it was now; a certain number of realistic ones were to be seen, but there were many which had character—and not only character, but symbolism embodied in their accessories—and which were of a high artistic interest. He was afraid sculpture never could be a popular art perhaps in any country, but still less in England, because it was essentially an abstract art. Mr. Spielmann had referred to that early work of Mr. Colton's, the fountain near the Serpentine. He (the speaker) admired that very much, and he spoke to two or three West End people about it. They all said that it seemed to them a very queer and a very ugly thing—something quite unusual. It seemed to him that the great object of sculpture in its highest presentation was to present some abstract thought in an abstract way—the figure to be used not merely as an imitation of a figure, but to express an idea. If he might go for a moment from English to French sculpture, he might mention one most remarkable instance of that—viz. the centre group of Bartholomé's great work, the "Monument aux Morts," the group of a man and woman, with their backs to the spectator, looking into the door of a tomb. That was a most suggestive thing, and it was worth notice that it was the woman who was the strong figure; she was putting up her arm to support the man. He should never forget the impression the group made on him when it was first exhibited at the New Salon; it seemed to him a perfect poem in sculpture, and it was worth anybody's while to go to Père-la-Chaise to see the complete work now. Perhaps no part of it was equal

to those two figures, but it was a very remarkable work, as an example of poetic suggestion in sculpture. With regard to dealing with dress, it had occurred to him that completely costumed figures could be dealt with rather better in bronze than in marble; the material seemed to lend itself better to dress. Browning referred to that in the remarkable scene in "Pippa Passes," where the sculptor explains to his bride the different objects in his study. She looks at the plaster model of a Kaiser in complete armour, and he says, "Don't look at that; Better that will look when cast in bronze." He thought the sculptor was right. He had been struck with the way the French very often got over that costume difficulty in their monuments of eminent men. It was a very common fashion with them simply to place a portrait bust of the man and then to surround it with abstract figures representing the different virtues. That was done also in Mr. Gilbert's monument just inside the west door of Westminster Abbey, the monument to Fawcett, in which there was a medallion of Fawcett's head and a row of little figures beneath representing various virtues [p. 388]. That seemed to him a very happy way of escaping from what was always a difficulty in sculpture, dealing with modern dress, which was not sufficiently abstract for sculptural treatment. There was one point in the lecture in which he rather differed from Mr. Spielmann. Speaking of the connection of sculpture with architecture, he could not say that he considered the Gladstone monument was a success except as to the figure of Gladstone himself. Taking the whole thing, what he disliked in it was that the figures had no architectural connection with the centre; they stood out raggedly against the sky all round. It appeared to him that when an architectural erection was used to form the centre of a sculptural monument, there should be a distinct union in line and structure between the figures and the architectural part of the monument. There was one work of Mr. Gilbert's which was not referred to, one of his early works—and he was afraid it no longer existed, but it was one he should like to remind the meeting of. He was very much struck with it himself when he saw it; it was called "A Dream," he believed, but it was a figure of a large nude woman seated in a sort of antique chair, in a deep sleep, with an eagle with outspread wings hovering over her. It was full of poetic suggestion. He was told afterwards that it had never gone beyond clay, and that the sculptor destroyed it because of some dissatisfaction with it. He was glad to say that he had a representation of it, which he prized very much.

Mr. GOSCOMBE JOHN, referring to Mr. Statham's remark about the costume difficulty, said that sculptors were mostly agreed that the treatment indicated was a most suitable form of memorial, but committees would not have it. He had tried over and over again to do something himself in that direction, and in one case only had

he been able to do it. They would have the man, the whole man and every bit of the man, frock-coat, boots, and everything. That was the reason why so many of their monuments were so deadly uninteresting.

THE PRESIDENT said he had the greatest pleasure in offering their most cordial thanks to Mr. Spielmann for his discourse that evening. It had been most enlightening to all of them, and especially to the architects present.

Mr. SPIELMANN, in responding, said that Mr. Colton had referred to young men being led away by so many of the more ephemeral movements of the day. At the opening of the Franco-British Exhibition, M. Mercié, speaking about the display of English sculpture at the Exhibition, expressed his surprise that we had anything like it. He had no idea that our English School had suddenly sprung forward to so advanced a line. M. Mercié remarked that what struck him still more than the excellence of most of our sculptures was that our younger sculptors had known how to avoid the pitfalls into which some of their cleverest young men in France had fallen. He had in his mind the plaster statue by M. Tisne, of a lady in full dress with a large straw hat, with flowers, fal-lals and lace all falling down, and to give it a kind of resemblance to poetic representation it had all been smoothed away as if the statue had been put out in heavy rain for a few weeks and then brought in. The attempt had been to transfer it from ordinary common-place realism to the poetic by the action of the rain. The gentleman to whom he thought Mr. Colton referred specially was Signor Rosso. He had carried to the extreme the practice of exhibiting small fragments of the human body for serious admiration. He was particularly pleased with his own exhibition in which an outstanding exhibit was a representation of a lady's jaw; the sculptor told them it was a lady's—anyway, it was a jaw. As regards the Gladstone memorial, he thought he had been misunderstood by Mr. Statham. He had not spoken of it with special approval or as being Mr. Thornycroft's finest work. He said it was remarkable in point of importance, not necessarily of quality. But it must be remembered that Mr. Thornycroft was faced by the particular problem which he desired to work out of having the man himself, showing his sturdiness, represented there by a firm figure, and the perturbed life he had led being represented by the accompanying figures. If he had represented only that which would be in relation to the architecture, he would necessarily have lost the whole motive he had in his mind in designing the figures. The particular work of Mr. Gilbert to which Mr. Statham referred as "The Dream," was the work which was exhibited as "The Enchanted Chair." That, he was sorry to say, had been destroyed by the artist, with a good many of his other works, which he thought were not quite up to the highest he could or might reach.

THE CHURCH OF ST. NICHOLAS, STEVENAGE, HERTS.*

By WALTER MILLARD [A.].

I HAVE undertaken to attempt a description of the structural development of this building.

That the building as it stands is the outcome of development in structural form, from something different, I have to show. Like the vast majority of our old churches this is not a structure that has come into shape, as we see it to-day, all at one time of building or according to one premeditated design. By no means. On the contrary, it proclaims itself—by unmistakable, internal evidence—as a growth, the result of a definite process of expansion and renewal of parts one after another, a process whose duration may be counted by centuries. That is to say, the fabric has a life-history of its own to be read, if we will, from the evidence afforded by the building itself. I have had no time to make investigations of documentary evidence. All I have to offer is testimony drawn from the work.

By way of presenting some of this testimony in a legible form, I have had a ground plan and a cross section of the building measured and drawn out to scale by my pupil, Mr. Herbert Russell; and on this plan and section I have hatched in various textures the different portions of the walling according to their respective dates of execution, so nearly as I can make these out. The drawings therefore become, as it were, a rough chart of the building's course through the centuries. According to this *quasi* chart we may note that the church consists of a nave of four bays, with north and south aisles; a chancel of three bays, with north and south chapels in the form of aisles to its two westernmost bays only; a west tower and a south porch. A modern south transept and a vestry complete the plan. By the hatching on the walls of these various portions of the fabric I show how I approximately date them in the following order—viz. the tower as being of early twelfth-century date, the piers of the north and south nave arcades of late twelfth-century date, the walls of the two nave aisles of early fourteenth-century date, and the chancel with its arcades and north and south chapels of the same period. The jambs of the east window of the chancel and the oak screens are almost the only features to be shaded on plan as of fifteenth-century date; but on the section we observe that, in the nave, from the necking of the pier capitals of the arcades upwards, the work is all of the fifteenth century, *i.e.* these capitals and arches together with the clerestory and roof above.

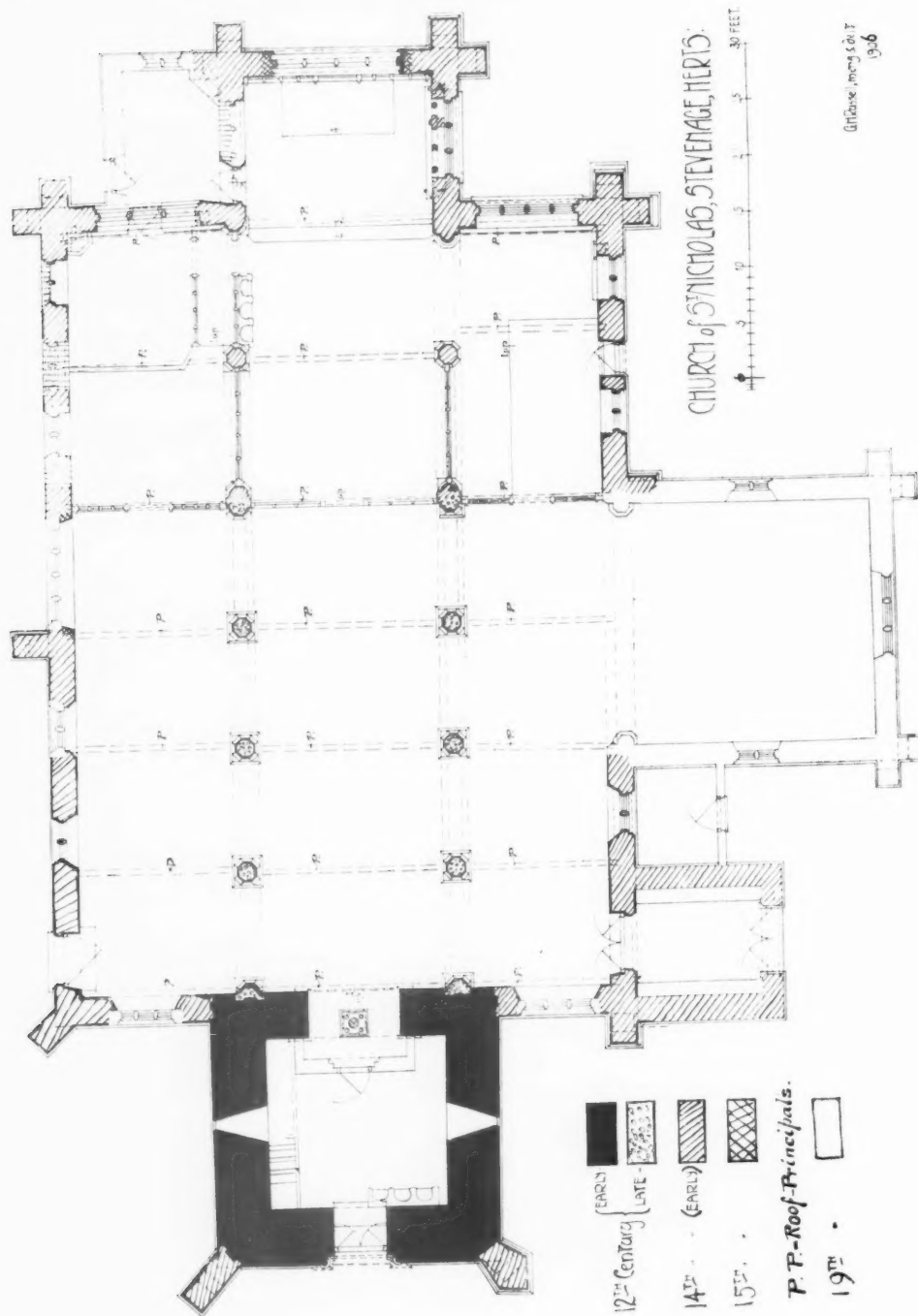
These are just a few of the salient facts to be

noted in the building—dry facts, perhaps, until they can be interpreted to some extent. Let us try to get behind them a little and make out something as to what they imply. But, first of all, I may naturally be asked for my authority in assigning the different parts of the building to these various dates. I can only say that I think I recognise in the various portions of the structure the sort of work done at each of the periods to which I venture to assign the respective pieces of building. The design of the tower and of its features, its thick walls—5 feet thick on three sides—its narrow, deep-splayed windows, its doorway and its massive arch opening to the nave, the big roll-moulding on this arch and on that of the doorway, as well as the heavy impost moulding of the former, all point to work of the first half—probably the first quarter—of the twelfth century. The base-moulding of the nave piers proclaims itself as a moulding worked before, rather than after, the expiration of the twelfth century, and the octagonal piers themselves are, in the main, evidently of the same handiwork as their bases.

The chancel arcades, with their moulded caps and bases, show forms proper to about the opening years of the fourteenth century; and with this period the design of all the original aisle windows and the aisle doorways agrees. The capitals of the nave arcade piers, the arch-moulds—with their hood-moulding—the clerestory, and the roof timbering above may all be dated some time within the fifteenth century. It is outside my subject to give a lecture on the details of our mediæval architecture for three hundred years or more in order to prove my assertions. I can only offer them for what they may be worth.

To return to the consideration of what is implied by the facts that I put forward. To begin with, we may be sure this great tower was never built to stand there all alone from early in the twelfth century until the end of that century, when the nave piers that we see were set up. When this tower was built, there must have been a nave for its arch to open into; that is, there must have been in existence here an earlier nave than the present one—a different nave, necessarily. What could such a nave have been like in form and in dimensions? Though a matter of conjecture, this is a question by no means immaterial to us in attempting to trace the story of the building. This earlier nave may be entirely gone, yet its influence may remain, materially affecting the existing work. Its length and breadth are probably represented by the main lines of the present nave, whose arcade piers might stand on the continuous foundations of the earlier walls—if this nave were an aisleless one, as it is not unlikely to have been. As to its height, I think it is possible

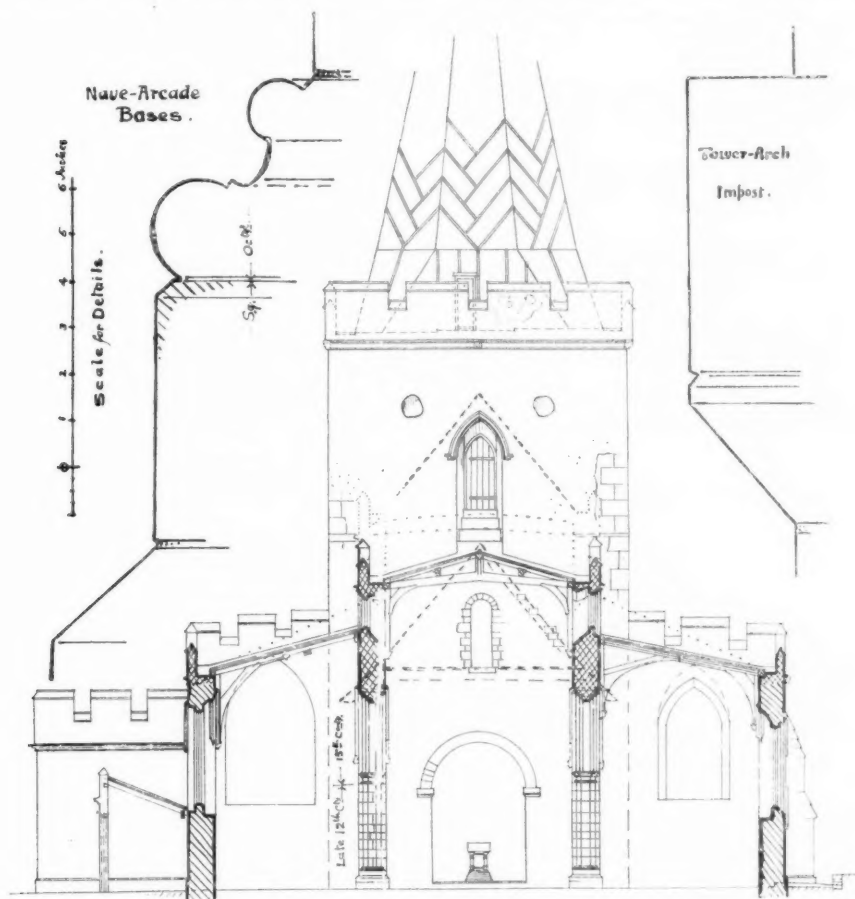
* The form of address adopted in this article may be explained by the fact that it consists of a Paper printed, with but slight revision, as it was delivered in the church before the East Herts Archaeological Society, on August 30, 1906. It is reprinted by permission from the Society's Journal.



CHURCH OF ST NICHOLAS
 1906

to detect on the whitewashed eastern face of the tower, inside the church, indications of roof-lines which I take to be those of the earlier nave. So that this nave, which had vanished by the end of the twelfth century, has very probably left its measure and its mark to this day. The two tower arches that

The building of these late twelfth-century arcade piers in the nave implies aisles, of course. But we may safely say that any aisles contemporary with or earlier than these piers were narrower than the aisles we now see; in other words, their outer walls must have stood inside the lines of these exist-



CHURCH of S^T NICHOLAS, STEVENAGE, HERTS: Section thro' Nave.-looking West.

Carl Russell, mens & delig
1906.

once opened towards it—viz. the main arch and the narrow one from the ringing chamber above—still open eastwards on the church, which, since the day of their building, has been itself rebuilt entirely. That is one vital fact in the history of the structure which we may fairly infer from the internal evidence.

ing fourteenth-century aisle walls. We may say this, because down to the end of the twelfth century aisles were not built to our parish churches of so wide a span, in proportion to that of the nave, as these fourteenth-century aisles show. Accordingly, we see the process of expansion at work here in the fourteenth century at any rate, for then these outer

walls were built; and we may be sure this was to meet requirements. The parishioners were not likely to build wider aisles than they actually needed. Returning to the end of the twelfth century: this nave, of that date, stretching eastward from the still earlier tower (yet standing) most certainly did not exist without its own eastward extension—viz. a chancel, to make a church of it. It is inconceivable that the church went without a chancel until the fourteenth century. What, then, was this earlier chancel like, how wide and how long? Was it the chancel of the earlier nave surviving till the fourteenth century, or was that rebuilt by the men who remodelled the nave at the end of the twelfth century? It has gone, what does its size or its date matter to us? you may say. But in history what has happened does matter as regards what follows. The existing early fourteenth-century chancel would be an expansion of any earlier one in respect of its aisles probably, and also in respect of length and width as compared with any chancel belonging to the earlier nave. What appears to be a fourteenth-century porch to the south aisle of the nave, and perhaps a fifteenth-century sacristy on the site of the present vestry, complete the outward expansion of the church on plan as it has come down to us, with the exception of the modern south transept—a further instance of the process of expansion to meet requirements. However, it was not on plan only that expansion might take place in an old church. In this instance, turning to our cross section, we see also evidence of upward expansion having taken place. I have already called attention to what I believe to be indications, on the eastern face of the tower, of the nave which must have stood to the east of this tower in the day of its completion, early in the twelfth century. Apparently the walling of the tower is of the same build right up to the cornice under the parapet—the belfry lights having been remodelled in the fifteenth century, when the present parapet was put on. Against the eastern face of this tower I make out that no less than three different nave roofs have abutted in turn, including the present one. First, that of the earlier nave, which I have indicated by dotted lines in the position it seems to have occupied. As was not uncommon in roofs of such date, this probably had a flat, boarded ceiling at the tie-beam level. The narrow, arched opening from the ringing chamber would in that case have opened into the roof-space above this ceiling. Then, early in the fourteenth century, I conjecture that they raised a high roof, enclosing under it in a similar way the fourteenth-century door-opening, higher up in the face of the tower, through which access is at present gained from the belfry itself on to the flat-pitched, lead roof of the fifteenth century now covering the nave. For the notable point about this said opening is that it presents to the outer air to-day the inside face of a doorway. Its plan, with door rebate and splayed jambs complete, is decisive on this

point. Therefore it was designed to open into a covered space, which can only have been a roof-space, just as did the opening lower down in its day. This arrangement inevitably suggests the lines of a high-pitched roof, which I have indicated by dotted lines. It, too, would thus seem to have had a flat, boarded ceiling at the tie-beam level—by no means an impossible feature even in the fourteenth century.

The existing low-pitched nave roof is, as I have said, of fifteenth-century date, as are the aisle roofs—the north one having been renewed in modern days. With the roofs go the parapets. Clearly, according to my theory of a high, fourteenth-century roof, the existing nave roof and clerestory is a cutting-down of a finer design—a case of contraction, for once, in the building rather than of expansion. It looks like the result of a catastrophe. Could this have been a fire, or did the raising of such high walls and roof on the late twelfth-century arcades eventually cripple these latter so as to necessitate a reconstruction? Here documentary evidence might come in with effect. Whatever the cause may have been it was something that involved rebuilding not only the roof and clerestory, but even the arcade arches as well, as we have seen. The aisle roofs also have come down in pitch or in height, as is proved, I think, in the case of the south aisle more particularly, by the pointed arched head of its western window now rising above the line of the roof timbers. These aisle roofs have had to accommodate themselves to the fifteenth-century clerestory. With such a fourteenth-century clerestory as I have suggested they could easily have cleared the end window-heads by a slightly steeper pitch, as indicated by dotted lines.

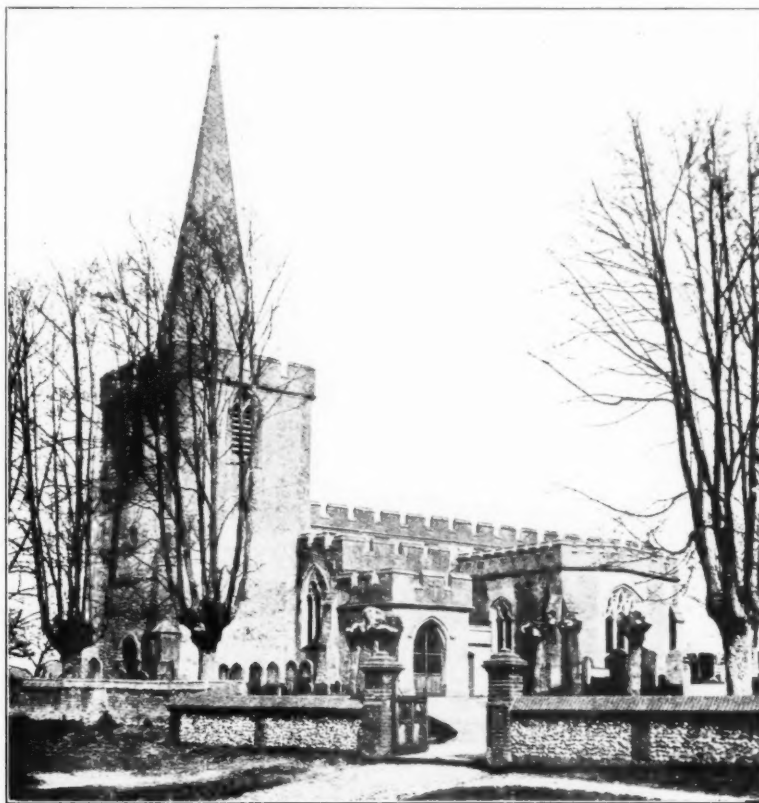
One more roof has to be mentioned—viz. that covering the tower, the stately, leaded spire, of peculiarly graceful outline. Its structure is a masterpiece of timber-framing. English carpenters excelled at their craft from very early days, and this is a sample worthy of their best traditions. Whether it be of the fourteenth- or of fifteenth-century date I have not yet been able to decide definitely.

To recapitulate, we have now seen how, as it were, successive waves of building activity have passed over the edifice, each obliterating something that was here, and leaving something—something that shows what manner of building was done at the time. We have seen how the existing nave, with late twelfth-century arcades, must replace an earlier nave, and how the existing chancel, of early fourteenth-century date, must also replace an earlier one. We have noted how the nave aisles, whose outer walls are of early fourteenth-century date, necessarily represent a widening of aisles that must have belonged to the late twelfth-century arcades, whose piers remain; and, finally, we mark the rebuilding on new capitals, some time in the fifteenth century, of the nave arcade arches and of the walling above these, as well as the clerestory and all the

roofs from end to end of the church—a sweeping alteration. These are some of the evidences of development in the structure which I undertook to show. They are facts on which the history of the building hangs, the dominant fact being that the whole thing grew into its present form by degrees. To make out the order of its growth is to read something of its life-history.

These essential facts, and my conjectures founded on them, concerning the structural growth of the building are all I propose to detain you with. Numerous points of minor consequence and many matters of detail, full of interest, might be dwelt on; but they are only incidents, so to speak, in the main story. I might, for instance, enlarge on the design of features and the profiles of mouldings in the work of the various periods of building activity in the church. Particularly might I call attention to the set of oak screens of the fifteenth century still *in situ*, serving their purpose of forming the neces-

sary divisions in the church; with the exception that one length, where the organ is, has been moved across and put to screening the choir vestry, and that the main screen, the beautiful rood screen, has had all its upper portion cut down, but yet happily preserved for us to admire in the form of a reredos. The six oak stalls still left in the church, three in the chancel and three in the tower, are valuable treasures of fifteenth-century handiwork. The font I would assign to the same time as the nave arcade piers. The figure sculpture in the church, especially the effigy of the lady, apparently an early fourteenth-century piece of work, might be discussed. But all these things are really outside the scope of my Paper. What I am concerned to do is to realise as well as I can, and to help you to realise, what has chiefly happened from century to century in the course of the building's long lifetime, so that we may be better enabled to attain to a right understanding of the structure as it exists.



CHURCH OF ST. NICHOLAS, STEVENAGE, HERTS.



9 CONDUIT STREET, LONDON, W., 3rd April 1909.

CHRONICLE.

Prizes and Studentships 1910.

The pamphlet giving particulars of the Institute Prizes and Studentships for the year 1910 will shortly be in the hands of members and on sale at the Institute as usual. The subjects set for competition are as follows:—

THE ESSAY MEDAL AND TWENTY-FIVE GUINEAS, open to British subjects under the age of forty.—*Subject*: "The Treatment of Gardens in connection with Buildings."

THE MEASURED DRAWINGS MEDAL AND TEN GUINEAS, open to British subjects under the age of thirty.—Awarded for the best set of measured drawings of any important building—Classical or Mediæval—in the United Kingdom or Abroad.

THE SOANE MEDALLION AND ONE HUNDRED POUNDS, open to British subjects under the age of thirty.—*Subject*: A Memorial Theatre to Shakespeare, on an Open Site, to seat six hundred people.

THE PUGIN STUDENTSHIP: SILVER MEDAL AND FORTY POUNDS, open to members of the architectural profession (of all countries) between the ages of eighteen and twenty-five.—Founded to promote the study of the Mediæval Architecture of Great Britain and Ireland, and awarded for the best selection of drawings and testimonials.

THE GODWIN BURSARY: SILVER MEDAL AND SIXTY-FIVE POUNDS, open to members of the architectural profession without limitation of age.—Founded to promote the study of works of Modern Architecture abroad, and awarded for the best selection of practical working drawings, or other evidence of special practical knowledge, and testimonials.

THE OWEN JONES STUDENTSHIP: CERTIFICATE AND ONE HUNDRED POUNDS, open to members of the architectural profession under the age of thirty-five.—Founded to encourage the study of Architecture more particularly in respect to Ornament and Coloured Decoration. Competitors must submit testimonials, with drawings exhibiting their acquaintance with colour decoration and with the leading subjects treated of in Owen Jones's *Grammar of Ornament*.

THE TITE PRIZE: CERTIFICATE AND THIRTY POUNDS, open to members of the architectural profession under the age of thirty.—*Subject*: A Design according to the Principles of Palladio, Vignola, Wren, or Chambers, for a Public Square with a Sunk Garden.

THE ARTHUR CATES PRIZE: A SUM OF FORTY GUINEAS, open to British subjects who have passed the R.I.B.A. Final Examination at one sitting during 1908 and 1909.—Awarded for the best set of testimonies of study submitted for the Final Examination, and for studies of Classical or Renaissance, and of Mediæval Architecture.

THE GRISSELL GOLD MEDAL AND TEN GUINEAS, open to British subjects who have not been in practice more than ten years.—Founded to encourage the study of Construction. *Subject*: Design for two bays of the nave of a Parish Church designed in Reinforced Concrete, 30 feet nave and 15 feet aisles.

THE ASHPITEL PRIZE: BOOKS VALUE TEN POUNDS.—Awarded to the student who distinguishes himself the most highly of all the candidates in the Institute Final Examinations 1909.

A Plea for Bath.

The threatened destruction of the colonnade on one side of the interesting old thoroughfare of Bath Street, Bath, was under consideration by the Art Standing Committee of the Institute at its meeting on the 10th ult. The scheme was being vigorously opposed by the Bath Preservation and Defence Association, and the Art Committee had before them the following resolution passed by that body:—"That the threatened destruction of a portion of Bath Street—a unique and characteristic example of eighteenth-century Bath and an integral part of the building scheme adopted for the baths about that period—calls for the active resistance of all lovers of the architecture, associations, and traditions of the city." The Committee had also before them a fully detailed statement prepared and forwarded by Mr. S. S. Reay [F.], of Bath, from which the following is extracted:—

This street was designed by Thomas Baldwin, and formed part of the building scheme included in the Bath City Improvement Act of 1789.

The first stone of the Street was laid in 1791, and the importance attached to the street by the citizens of that time is clearly indicated by the translation of the Latin inscription upon the foundation-stone, which reads:—"For the honour and dignity of the City, these works were conducted by Commissioners, by Parliament appointed for its improvement, 1791.—J. Horton, Mayor. T. Baldwin, Architect." Baldwin was a worthy successor of the Woods. His work is perhaps not so broadly handled as that of the Woods, but it is certainly distinguished by an increased refinement of detail and delicacy of thought. The Guildhall, built in 1755-58, is a characteristic specimen of his work, and approaches in daintiness the work of Robert Adam. Considerable additions to this building were made in the most appropriate and delightful manner by the late Mr. J. M. Brydon.

The value of Bath Street in the eyes of those interested in its preservation is determined by several considerations.

1. It forms an important and highly pleasing part of a rather distinguished architectural lay-out in the heart of the city.

2. It is highly typical of the orderly manner of street-planning associated with old Bath.

3. It possesses literary, artistic, and historic associations, and, in conjunction with the neighbouring buildings, is more suggestive of the eighteenth-century life in Bath than perhaps any other part of the city.

It is now proposed by Mr. J. W. Waring, who has acquired the Grand Pump Room Hotel (the front of which is in Stall Street, with one side to Bath Street), to remove the columns with the superstructure over, and to set back the side walls of the altered hotel building. It is also intended that the existing height of the street shall be increased by several stories. This treatment is to be applied to all the houses upon the north side with the exception of No. 10, which is at present in other hands. The scheme as it stands would completely destroy the uniformity of the street, and it would also abolish half of the crescent termination in Stall Street, and entirely spoil the orderly setting-out of the whole.

The proposal has received the approval of the Council in spite of the petition signed hurriedly by some five hundred representative citizens and presented by a very influential deputation headed by the Rector of Bath, who ably put forward the views of those interested in the matter. It is significant also that the Bath Chamber of Commerce also presented a memorial asking for a reconsideration of the scheme upon the ground that it might be unwise to destroy a feature of so much interest to visitors.

The Art Committee unanimously endorsed the resolution of the Bath Preservation Association, and sent a report to the Council with a recommendation urging that active steps be taken to protest against the proposal, and expressing the opinion that in view of developments in town planning the special character of such a city should be jealously guarded. On the 25th March the following letter from the President, headed "A Plea for Bath," appeared in *The Times* :—

9 Conduit Street, W., 22nd March.

SIR,—May I trespass on your valuable space in the interests of a spot which has historic associations and is pleasant of aspect, but which is threatened with destruction?

Bath Street is part of a scheme laid out with design and dignity in Georgian days, including the Baths and the Pump Room, with their colonnaded spaces and approaches. We have few such examples of studied architectural treatment in our cities.

It is now proposed that one side of Bath Street (one side of the avenue of columns) should be removed for the greater convenience of a new hotel. By this the Corporation will obtain an increased rent for the ground; but will not their city suffer proportionately by a loss of its traditions and beauty?

Expediency and monetary considerations seem to be the leading factors in the shaping of our towns.

It is sad if in this twentieth century our ideals do not lead us to anything higher than the destruction of that which was thoughtfully and admirably done by our forefathers.

The City Council of Bath are now being petitioned by a large and influential part of their community to preserve these threatened buildings, Prebendary Boyd, the Rector, having exerted himself earnestly in this cause; and it is hoped that public opinion may influence the Council, showing them how important is the trust that they hold.—
I am, Sir, yours faithfully,

ERNEST GEORGE, *President R.I.B.A.*

The Times of the 27th ult., taking the above letter as its text, lends powerful support to the "Plea" in a trenchant article headed "Bath and the Philistines." Quoting the President's remark that "we have few such examples of studied architectural treatment in our cities," the writer says :—

For that reason it is the more important that we should preserve those which we do possess, for the desire for beautiful cities in the future must be encouraged by what remains to us of beautiful building in the past. Those who have never seen a stately and well-planned street are not likely to grow impatient with the meanness and disorder of most modern streets. Indeed, the great mass of town-dwellers nowadays seem to take it for granted that streets always have consisted, and always must consist, of rows of houses as shabby and as diverse in their shabbiness as any row of vagrants in a casual ward. The conception of a street planned as a whole and composed like a picture never enters their heads, and they would consider it mere sentimentality to sacrifice any individual profit or convenience to such a plan.

But the authorities at Bath have not this excuse. They are familiar with the dignity and beauty of their city, and their familiarity seems to have ended in contempt. . . . If a monster hotel is built, the Corporation of Bath will obtain an increased rent for the ground which it will occupy, and no doubt the Corporation hold that they ought to make the best possible bargain for the citizens. Unfortunately, public bodies too often seem to assume as a matter of course that they ought to consider only the most material interests and the meanest ideas of those whom they represent. Whether or not they are Philistines themselves, they appear to regard themselves as the representatives of Philistines, and therefore as tied down to a Philistine policy. But even from the Philistine point of view, a Philistine policy is not always the best, as the people of Bath may discover to their cost if they allow this act of destruction to be committed. Bath . . . is now attracting visitors because of its charm, and it does not seem a wise policy to destroy that charm with the object of providing more accommodation for visitors. It is likely enough that, if the accommodation is provided at so great a sacrifice, the visitors will fail to make use of it.

But we could wish that it were not necessary to urge arguments of this kind whenever the beauty of our towns is threatened by destruction. The authorities of a beautiful city ought to take a pride in its beauty and ought to feel that one of their main duties is to preserve that beauty against both decay and private greed. Of public greed in a civilised city there ought to be no fear and no question. We are all agreed that in matters of sanitation the general health must not be endangered to save the pockets of the ratepayers. In that respect we have a civic conscience; but we have not yet developed one in aesthetic matters, or, rather, we have lost the conscience which our forefathers possessed. A correspondent notes that an inscription on the foundation-stone of the threatened buildings, dated March 31, 1791, states that they were erected for the honour and dignity of the city. Does anyone pretend that the proposed monster hotel will be built, if it takes

their place, with the same motive? We do not talk about the honour and dignity of our cities nowadays. . . . If a man were to boast that he was a citizen of no mean city, we should wonder what he was vapouring about. Yet it is this kind of civic pride that has made cities beautiful in the past, so that all their inhabitants loved them and would make heroic sacrifices for them, and were ennobled and drawn together by their common love. It is time that we should ask ourselves whether we cannot recover that civic pride, and, if we despair of this, we can at least cease from destroying past monuments of it.

A largely attended meeting was held at the Assembly Rooms, Bath, on the 27th ult., for the purpose of taking steps to avert, if possible, the threatened destruction of the colonnade on one side of Bath Street. Prebendary Boyd, Rector of Bath, presided, and the speakers included Professor Beresford Pite [F.] and Mr. D. S. Maccoll, LL.D., Keeper of the National Gallery of British Art.

The Chairman read a number of communications expressing sympathy with the movement, including the following from Mr. Reginald Blomfield, A.R.A. [F.] :— "Bath is unique in England in having been to a great extent laid out on a systematic plan, in which a deliberate attempt was made by the very able Bath architects of the eighteenth century to obtain architectural dignity and beauty by well-considered perspectives and alignments. Bath Street, coming as it does in the centre of the city, is an integral and vital feature of their scheme, and to alter it in the manner proposed would inflict irreparable injury to the architecture which gives Bath its peculiar dignity and its peculiar charm."

The meeting concluded with the adoption of the following resolution, which was ordered to be sent to the Mayor of Bath and to Mr. Waring :— "That this meeting of citizens and friends of Bath strongly condemns the proposed destruction of Bath Street, a unique and characteristic example of eighteenth-century architecture and an essential part of the Bath improvement scheme of 1789, and earnestly hopes that means may be devised to avert the threatened mischief."

Professional Practice and Charges in the United States.

At the convention of the American Institute of Architects held in Washington last December various modifications were introduced into the Schedule of Professional Practice and Charges of Architects authorised by the American Institute. Perhaps the most important is the change adopted in the rate of charges for professional services. For a number of years the conventions have considered the advisability and necessity of increasing the architect's fees. The last convention in proposing that the rate of commission be increased from five per cent. to six per cent. pointed out that while the architect's remuneration had not advanced during the past forty years, the cost of production, office expenses, and draughtsmen's salaries had nearly doubled. Proper equipment requires a longer preparation and a more thorough education,

and the responsibility of the architect has been enormously increased by the requirements of the modern structure, with its engineering, mechanical, and electrical equipment. Mr. George B. Post, who took part in the discussion, considered that 7½ per cent. would be more just and adequate compensation for services under modern practice and regulations. The proposal, however, to make it six per cent. was unanimously adopted, and it now forms part of the Revised Schedule, which we print below in its integrity :—

PROFESSIONAL PRACTICE OF ARCHITECTS AND SCHEDULE OF PROPER MINIMUM CHARGES—sanctioned by the American Institute of Architects.

1. The architect's professional services consist of the necessary conferences, the preparation of preliminary studies, working drawings, specifications, large scale and full size detail drawings, and of the general direction and supervision of the work, for which, except as hereinafter mentioned, the minimum charge based upon the total cost * of the work complete is six per cent.
2. On residential work on alterations to existing buildings, on monuments, furniture, decorative and cabinet work, and landscape architecture, it is proper to make a higher charge than above indicated.
3. The architect is entitled to compensation for articles purchased under his direction, even though not designed by him.
4. If an operation is conducted under separate contracts, rather than under a general contract, it is proper to charge a special fee in addition to the charges mentioned elsewhere in this schedule.
5. Where the architect is not otherwise retained, consultation fees for professional advice are to be paid in proportion to the importance of the questions involved and services rendered.
6. Where heating, ventilating, mechanical, structural, electrical, and sanitary problems are of such a nature as to require the services of a specialist, the owner is to pay for such services. Chemical and mechanical tests and surveys, when required, are to be paid for by the owner.
7. Necessary travelling expenses are to be paid by the owner.
8. If, after a definite scheme has been approved, changes in drawings, specifications, or other documents are required by the owner; or if the architect be put to extra labour or expense by the delinquency or insolvency of a contractor, the architect shall be paid for such additional services and expense.
9. Payments to the architect are due as his work progresses in the following order: Upon completion of the preliminary studies, one-fifth of the entire fee; upon completion of specifications and general working drawings (exclusive of details), two-fifths additional, the remainder being due from time to time in proportion to the amount of service rendered. Until an actual estimate is received charges are based upon the proposed cost of the work, and payments received are on account of the entire fee.
10. In case of the abandonment or suspension of the work, the basis of settlement is to be as follows: For preliminary studies, a fee in accordance with the character and magnitude of the work; for preliminary studies, specifications, and general working drawings (exclusive of details), three-fifths of the fee for complete services.
11. The supervision of an architect (as distinguished

* The total cost is to be interpreted as the cost of all materials and labour necessary to complete the work, plus contractors' profits and expenses, as such cost would be if all materials were new and all labour fully paid at market prices current when the work was ordered.

from the continuous personal superintendence which may be secured by the employment of a clerk-of-the-works or superintendent of construction) means such inspection by the architect or his deputy, of work in studios and shops or a building or other work in process of erection, completion, or alteration, as he finds necessary to ascertain whether it is being executed in general conformity with his drawings and specifications or direction. He has authority to reject any part of the work which does not so conform and to order its removal and reconstruction. He has authority to act in emergencies that may arise in the course of construction, to order necessary changes, and to define the intent and meaning of the drawings and specifications. On operations where a clerk-of-the-works or superintendent of construction is required, the architect shall employ such assistance at the owner's expense.

12. Drawings and specifications, as instruments of service, are the property of the architect.

Proposed Eastern Counties Society of Architects.

In response to an invitation issued by Mr. A. Paul MacAlister [F.], of Cambridge, a number of architects, mostly members of the Institute practising in the Eastern counties, met at the Guildhall, Cambridge, 22nd March, to discuss the desirability of forming a Society of Architects for the district. Mr. MacAlister, who was voted to the chair, reminded the meeting that the Council of the Royal Institute had many years ago suggested the formation of such a Society, and the proposition had appeared year after year in the *Kalendar* that a Society should be established in the Eastern counties, with Cambridge for its centre, and Cambridgeshire, Huntingdonshire, Norfolk, and Suffolk for its province. When it was realised, said Mr. MacAlister, what advantages were to be gained by association—the advantages of united action brought to bear on matters concerning the profession, the advantage of better educational facilities for the younger members, the advantage of exchange of ideas to the older members, and, last but not least, the advantage of the promotion of personal acquaintance and good feeling between members—the desirability of giving effect to the proposal would appeal strongly to all. There were about a hundred practising architects in the province, of whom thirty-three were already members of the Institute, and it might be fairly assumed that there were two hundred assistants who were, or ought to be, engaged in the study of architecture. In addition to this there were a number of University students preparing for the profession who would naturally embrace such an opportunity for enlarging the scope of their studies.

In the course of the discussion which ensued, the Chairman explained that it would be impossible to form a strong Society such as they hoped for without the help and co-operation of many of the architects who were outside the Institute, and it was imperative that such desirable members should be elected in due course. But, as the movement was initiated by Institute men with a view to eventual affiliation with the Institute, it was expedient that their proceedings should be in accordance with the precedent set by other Allied Societies and with

the traditions of the Institute, and these would be best safeguarded by putting the preliminary arrangements for the Society's formation in the hands of members of the parent body.

On the motion of Mr. H. Haines [A.], seconded by Mr. H. J. Green [A.], the meeting unanimously pledged itself to support the Society and to promote its formation. A provisional Committee, consisting of the following gentlemen, was appointed to organise the promotion of the Society and to submit proposals to a future meeting:—Messrs. T. D. Atkinson [A.] (Cambridge), H. Haines [A.] (Cambridge), A. Paul MacAlister [F.] (Cambridge), S. I. Ladds (Huntingdon), J. W. Cockrell [A.] (Great Yarmouth), G. J. Skipper (Norwich), E. J. Tench [A.] (Norwich), E. T. Boardman [F.] (Norwich), H. J. Green [A.] (Norwich), H. M. Cautley [A.] (Ipswich), E. C. Shearman [A.] (Newmarket), and J. Morley (Cambridge). Mr. MacAlister was appointed hon. secretary to the Committee, and it was resolved that the next meeting of the Society should be held at Norwich.

Henry VIII's Bridge at Hampton Court.

The *Times* of March 26th published a long and interesting account by Mr. Ernest Law, F.S.A., of restorations carried out at Hampton Court since 1882, and of the recent excavations which have brought to light the stone bridge built by Henry VIII. over the moat leading from the Great Gateway into the Base Court. The bridge, a beautiful arched structure of four bays, 25 feet wide and 50 feet long, was found some 3 feet below the ground. The piers of the arches of the bridge are strongly buttressed on each side, the lower portion being splayed to form "cut-waters." The roof of each arch is supported by moulded ribs, a foot in width, and the arches are about 8 feet across at the spring. On the tops of the buttresses on each side of the bridge are the bases of the octagonal shafts which rose above the parapet and carried Tudor heraldic beasts bearing vanes with Henry VIII's arms and badges—as shown in the old drawings. The shafts have, however, disappeared, together with the parapet; but Mr. Law thinks it is highly probable that their broken fragments, with those of the parapet, will be found at the bottom of the moat, into which, it may be presumed, they were thrown when the parapet was removed. The outer wall of the moat, 4 feet thick and built of thin Tudor red brick at a distance of 50 feet from the main central part of the west front, has been already traced for nearly its full length of 200 feet. It cannot be doubted that it will be followed right up to the walls of the north and south wings. At these points the waters of the moat would seem to have passed under the buildings by channels or gulleys under the north wing and the "Lord Chamberlain's Court" to the other part of the moat on the north, and under the great south wing to the river on the south.

Speaking of the prospects of further discoveries, Mr. Law says:—

It is impossible to say what the clearing of the moat may not bring to light. When we remember that for two centuries, during the Tudors and Stuarts, this arched bridge over it was the main entrance to the Palace, we can imagine that many things of curiosity and interest must have been thrown or accidentally dropped into the moat during that period, where they would have lain unrecoverable in the mud. Moreover, as already stated, it was for many years the great receptacle of "rubbish" from the Palace, and under that designation would be included the stained glass battered out of the chapel windows by the Puritans, the statues and symbols of "idolatrous" worship, also torn down by them and carted away; the theatrical wardrobe and properties, the books of plays, and such like profane and carnal things as were stored in Charles I.'s Palace. . . . The parapetted wall of the moat at Hampton Court, if properly restored—with the slender stone pinnacles, which rose above it at intervals, surmounted, like those on the bridge, with "The King's Beasts" carrying vanes, decorated with the Royal badges and initials—would have no analogy elsewhere, and would give a unique, most picturesque, and an altogether captivating appearance to this entrance.

Buildings for Earthquake Areas.

The last meeting of the Société des Ingénieurs Civils at Paris was the occasion for an interesting discussion on the question of buildings suitable for earthquake areas.

M. Espitallier gave a *résumé* of the results of observations made during the recent catastrophes in Japan, San Francisco, Chile, and Sicily. He pointed out that the use of cut stone in buildings for these countries is obviously dangerous, that the use of masonry in general, being only in a small degree homogeneous and elastic, is always attended with risk, but that its defects might be neutralised to a certain extent by the utilisation of small units in a bed of resistant mortar. On the other hand, buildings forming a completely solid and elastic whole, of wood, iron, or ferro-concrete, have, according to universal proofs, remarkable qualities of resistance.

M. Flament Hennebique, after having demonstrated the resistant qualities of ferro-concrete in cases of seismic disturbances, gave a *résumé* of observations made by one of his engineers at Messina after the catastrophe. They show that in the case of buildings partly constructed of ferro-concrete the ferro-concrete parts remained perfect even in the districts where the shocks were most severe. The ferro-concrete reservoir of 4,000 cubic mètres capacity, which supplied the town with water, suffered no ill effects. M. Hennebique showed that ferro-concrete will permit of the erection in earthquake areas of large decorative monuments, palaces, cathedrals, &c.

M. Bourbée, of Naples, proposed the following system of construction:—A layer of ferro-concrete should be placed on the ground, resting on a strong bed of sand over which the pressure of the building would be uniformly distributed. The walls and

pillars of the building would be fastened to this layer to render the floors and roofs solid, so that the whole should form a veritable monolith.

M. J. Roy proposed the use of a new material—cellulose or wood pulp, compressed and reinforced. This substance, he said, would have the advantage of being incombustible and light, the weight being only one-seventh of that of stone.

School of Civic Design, Liverpool University.

The Council of Liverpool University have appointed Mr. Stanley D. Adshead [F.] as Associate Professor of Civic Design in the University for a period of three years. This appointment has been rendered possible by the generosity of Mr. W. H. Lever, M.P. Some idea of the school it is proposed to form was given by Professor C. H. Reilly [A.] in his remarks at the Institute on Mr. Lanchester's Paper on Town Planning [JOURNAL, 20th February].

The late Alfred Henry Paget [F.].

Mr. A. H. Paget [F.] of Leicester, who died on the 14th March at the age of sixty-one, was elected Associate of the Institute in 1870 and Fellow in 1892. He was President of the Allied Society at Leicester, 1892-94, and represented that body on the Institute Council 1892-93. Mr. Paget served his articles with the late Mr. Bird, of Leicester, and was afterwards a partner in the firm of Messrs. Goddard, Paget & Catlow, of Leicester. In conjunction with the firm he carried out many important works in Leicester and the neighbourhood, notably the head office of the Leicestershire Bank and many branch offices, the churches of St. Barnabas and St. John the Baptist in Leicester, St. James's Church, London Road, and the new reading rooms, Leicester; addition of chancel and vestry, &c., with reredos and choir stalls, Christ Church, Mount Gorrel; restoration of the parish church, at Thornton, of Thornton, Bagworth, and Stanton-under-Bardon; laying out, at a cost of some £23,000, of the new cemetery, Leicester; restoration and choir stalls of Blaby parish church; and alteration and repair, and carved oak stalls, reredos, and other fittings, All Saints, Wigston Magna; the Free Public Library, Kettering; and much domestic work.

The late Sir Edward Boyle, K.C.

I see by the papers that the late Sir Edward Boyle is said to have practised as an architect. When I first knew him, some thirty years ago, he was an auctioneer and a partner in the firm of Turley & Boyle, auctioneers and surveyors, of Abchurch Lane, E.C. I do not remember him as an architect. He afterwards went to the Bar, and, having taken silk, he became the Conservative Member of Parliament for Taunton. He married a daughter of the late John Knight, who had a wedding portion of £20,000.—JOHN HERB.

COMPETITIONS.

Competition for Concert Hall, Eastleigh.

This competition having been brought to the notice of the Competitions Committee, a letter was written to the L. & S.W. Railway pointing out that nothing was definitely stated in the Conditions as to the first premiated design being carried out, or, in the event of its being abandoned, no mention was made of the successful architect's getting any remuneration beyond the amount of the first premium.

The Engineer of the Company had an interview with the chairman and hon. secretary of the Competitions Committee, at which he stated definitely that architects should consider this a competition for premiums alone, and he undertook to write to each of the competitors informing them of the fact.

Under the circumstances the Competitions Committee considered that members might take part in the competition if they thought it worth their while to compete for a premium alone, with no hope of ultimately receiving a commission in the event of their design being placed first.

SEPTIMUS WARWICK.

THE LATE COLE ALFRED ADAMS.

BY the death of Mr. Cole A. Adams the architectural profession loses a strenuous worker in its service and one who was the means of initiating, and by his enthusiasm inspiring others to join with him in effecting, many of those salutary and enlightened changes which during the last twenty years have marked the history, not only of the Royal Institute of British Architects, but also of the Architectural Association.

Mr. Adams was born in 1844 at Sudbury, in Suffolk. He was originally intended for a mercantile career, and had in fact commenced work in a merchant's office, but his desire to become an architect, coupled with a distaste for the work upon which he was engaged, resulted in his throwing up his situation.

In order to carry out Mr. Adams's own wishes as to his future, he was articled to Mr. Augustus Parkyn, architect, Bournemouth. Having completed his articles, he entered the office of the late Mr. G. E. Street as improver, and subsequently went as assistant to Mr. Butterfield. After leaving Mr. Butterfield he went to Mr. R. W. Edis, in whose office he remained until commencing independent practice about 1872. The experience gained in these three offices, each different, yet each in its way invaluable to the young architect, must have proved of the highest service in training Mr. Adams for his future work.

In 1895 Mr. Adams had a severe illness which left him less able to take part in any hard work, and to some extent he dropped out of the front

rank of the workers, but his interest in the progress of his profession never flagged, although from force of circumstances he was compelled, to a great extent, to stand by and see others carry on and complete the tasks for which he had laboured and striven so hard in the days of his activity.

Although Mr. Adams has left some notable buildings to prove that he was gifted with architectural powers of no mean order, yet I venture to think that he deserves to be remembered amongst us rather by his unselfish work for the advancement and welfare of others, particularly the younger members of his craft, than by any success he may have achieved for himself. This unselfishness and sympathy for others was the keynote of Mr. Adams's life, not only his professional but also his private life. With his striking personality, courtly manners, graceful and fluent speech, and above all his keen sense of humour, Mr. Adams was a striking figure in any assembly. Few men have been better known, or rejoiced in a wider circle of friends, than Mr. Adams, a circle not confined to his own profession, but embracing all classes.

It was in the 'seventies that I first became acquainted with Mr. Adams—the commencement of a friendship continued up to his death. I was a constant visitor at his chambers near Victoria, and took part in his cheery "at homes," meeting there all sorts and conditions of men, but chiefly members of our own profession. It was about this time that, although not a competing architect, Mr. Adams, in conjunction with Mr. (now Sir) Aston Webb, started the movement for the employment of an assessor in all public architectural competitions. At the expense of a vast amount of time and labour, he obtained the adhesion of the majority of the profession to the movement. This good work was not thrown away, but is now excellently carried on by the Institute in its measures dealing with competitions. About the same time he also started a society called the British Architectural Book Society, consisting of twelve members, architects in practice, organised for the purchase and circulation of professional books, and for mutual intercourse. Some distinguished men passed through this society, two of whom have since occupied the Presidential chair at the Institute. There were monthly meetings of the members, and once a year an excursion to some place of architectural interest. All the management and work of this society devolved upon Mr. Adams, and no member can ever forget how well he fulfilled his part. This society flourished for about ten years, but as time went on, bringing with it other interests and increased responsibilities to the members, it became advisable to bring it to a close.

In 1874 Mr. Adams was elected Associate, and in 1880 Fellow of the Royal Institute of British Architects, subsequently becoming a member of the Council. In 1880 he joined the Architectural

Association, of which he was elected President for two successive years. For fifteen years he took an active part in the work of both these bodies.

R. C. MURRAY [F.],

Mr. ROBERT E. CROSSLAND [A.], an old friend and assistant of Mr. Adams, has kindly contributed the following notes:—

It was in 1874 that I first knew Mr. Cole A. Adams, when I entered his office as an assistant, and for nearly eleven years was closely associated with him. From the first day I was greatly charmed with the geniality and courtesy of his character, and this bore the test of subsequent years, for during the whole period I was with him I cannot recall a single harsh or cross word spoken to myself as an assistant. In 1874 he was just completing his first commission of any importance—some extensive additions to a country house at Wargrave, Berks, known as "Hillside." This was illustrated in the *Building News*, 18th April, 1873.

His next commission was for a large house called "Bray Court," near Maidenhead. This was carried out without the intervention of the usual contractor. At that time Mr. Adams was striving to secure an exceptionally high standard of workmanship, and fearing he could not obtain this under the stress of competitive tendering he persuaded his client to become his own builder. A competent foreman was engaged, who ordered materials and managed the men, whilst we kept all accounts in the office. Undoubtedly a very high standard was secured, but I am afraid the cost was also high. Mr. Adams, however, was apparently pleased with the method, for in his next commission, for a much larger mansion near Redhill, illustrated in the *Building News* for February 2, 1877, he proposed to adopt the same plan. After the working drawings had all been prepared, a foreman engaged, and sundry materials purchased, this scheme fell through owing to the illness of the client. This naturally caused Mr. Adams much disappointment. Within the course of the next few years he designed other houses both in London and the provinces, but in all these later instances, so far as I am aware, a contractor was engaged.

All Mr. Adams's commissions were most thoroughly and conscientiously carried out. He went personally into every minute detail; the course of no single flue was left to chance, the position of doors, fireplaces, beds, and furniture all being carefully thought out so as to secure satisfactory results. His supervision of work as executed was very strict. In the early days of his practice he used to insist on seeing every piece of joinery before it was primed so that no coats of paint might hide its sins.

Mr. Adams was also very fond of helping practically to execute his own decorative designs. At Bray Court a considerable amount of sgraffito plaster decoration was introduced, and he worked much on this himself. In colour decoration, too, he would

often mix the tints which he wished the workmen to use.

In the first few years of his professional life he entered into a few open competitions, but does not seem subsequently to have taken much part in them. His ideas of professional integrity and dignity were very high, and anything like advertising or unduly pushing his own interests at a brother professional's expense was scorned by him. His loss will be keenly felt by those who knew him best, for one feels that Mr. Adams was just the type of architect who deserved to be honoured by his fellow-workers.

AMERICAN ARCHITECTURE [p. 325].

FROM EDWARD W. HUDSON [A.]—

The title of Mr. Swales's Paper assumes that there is something more than building in America. This admits of discussion to-day, but forty years ago it was otherwise. The subject might then have been dealt with in a chapter as short as that on "Snakes in Iceland." Much water has run under the bridges since forty-two years ago. Mr. W. R. Ware, a young Bostonian, during a visit to England read a Paper before our Institute, "*On the Condition of Architecture and Architectural Education in the United States.*" Since then he has become a leader, as Professor Ware, late of Columbia University, and our H.C.M. Then he came to learn from the rich stores of art in our own land, and he did little more than describe how frame-houses were built, and indicate the beginnings of a scheme for education. It was but twenty years then since Upjohn had given them the first specimen of orthodox Gothic in New York, the admiration of all his contemporaries.

Only a year later another Paper was read by Mr. G. Wheeler on "*Peculiarities of Domestic Architecture in America.*" He enunciated the opinion that the comfort of the American dwelling was superior to that found in England. He certainly gave a few instances, and his opinion, I need not say, is that held to-day on this and other matters.

But a great change came over the land soon after, and now large, fine, and costly buildings, beyond anything we can carry out in point of cost, proclaim the growing richness of the country provided by the development of its immense resources rather than by the "cuteness" of its people. The camera and the pen have made this evident, and the wealth which architects have to crystallise for their prosperous clients is clearly shown by the churches, public buildings, offices, and dwellings springing up all over the vast continent. The number of draughtsmen—nearly all of them clever designers and architects—employed in one office and the salaries they receive may well fill us with envy. But after surveying these later buildings during even a prolonged visit one may fairly ask, "*Is there any American Architecture?*" In point of architectural

education, notwithstanding our compatriot Sir C. Purdon Clarke's encomium that they had "done more in a few years than we in England had in fifty," they still choose the Beaux-Arts of Paris as their Mecca. I note, from Mr. Russell Sturgis's Paper, read before the Architectural Association two years ago, that it is realised that even this is not as good as they might inaugurate at home, and England, of course, has nothing new to teach them. Moreover, one of their leaders has told us that we have failed to grasp the leading *motifs* of refinement which characterised the work of our forefathers in our splendid mediæval buildings. Another, that America is *facile princeps* in decorative work.

But as to the architecture as practised in great cities, let the Professor of a New York University speak. In a lecture to the students in 1890 he is reported to have said:—

"Never were there such varieties of brick, tile, terra-cotta, stained glass, ceramic glaze, dressing of leather, treatment of plaster, &c., and the like, as to-day. In their development American artists and makers may fairly be said to have taken the lead ('Hurrah!' from the students). There is a certain artificiality about the modern work that makes one take less pleasure in it than in the originals. One is apt to consider the copying of historic style rather than the true style characteristic of the building. Take, for instance, modern office building in New York City. One sees all sorts of bits of style imitated from other lands, and is apt to say it is no style, but a heterogeneous collection; but there is a style to the building. There are certain undeniable characteristics which denote the style of the building."

The italics are mine, and in them it seems to me that the Professor describes the characteristics pretty accurately, except that in many cases "copying" is to be substituted for "imitation." On the whole, we may accept the dictum.

There are of course exceptions, and it would be unfair not to admit that there is most conscientious work to show since the Professor's criticism of his compeers' work was delivered, but even in cases where details are excellent the nature of construction and the materials used make shams of the work.

M. Rey of Paris, indeed, who made a short visit to New York in relation to the housing of artisans, was complimentary as to the work he saw, but the French-like imitations naturally pleased him.

Mr. Gutzon Borglum, the eminent sculptor, himself an American, has on the contrary spoken with no uncertain voice against what he considers the copying of European work and want of originality in architects' designs over here.

Matters are in a transition stage, and it may be that copyism (meeting the national demand for "rush" work) gives better results than attempting imitation. It wants a stretch of fancy, as a rule anyway, to say it is "American Architecture," with a capital A. Europe is ransacked for "bits." The

Parthenon, the Erechtheum, the Louvre, Hôtels de Ville, Gothic and Romanesque churches, François I^{er} châteaux, Dutch and Georgian houses, away down to the latest English bungalows—all yield their features for orthodox *motif*, or an *olla podrida*, *mélange*, or *réchauffé*.

Only a faint idea, however, of the costliness and elaboration of buildings erected during the present decade can be obtained from the magazines, or the later Papers read before the Institute. No sooner has a costly building been completed by one syndicate or company than a rival plans to outdo it. This form of advertising prosperity (real or affected) seems to be more advantageous than the public Press columns. Their design and almost regal appointments, to my mind, rarely express the purpose of their erection, inside or out, because they are many of them more or less imitations of a grandiose ancient building erected for a different object in a different climate. Leading architects have the most expensive books, photos, &c., in a library attached to their office. By specimens selected from these the score or more draughtsmen draw inspiration (or something more), and, as "Celerity" may be taken as the office motto, the parts are divided up for many hands—hence, originality and congruity, giving a harmonious result, have to go by the board. There is no time to study plastic models conjointly for ornament. The contractor gets a rough sketch, and his modeller submits his idea for approval. In some offices, literal adherence to precedent by draughtsmen is a *sine quâ non* for employment.

Other difficulties arise from the height required for city buildings where any Classic orders are used. Start a twenty or thirty story office building with a banker's on the ground floor. The flank of the Parthenon may serve for the latter; on the next story Ionic pilaster treatment, with a cornice; then you must top it with fifteen or twenty plain stories, with square holes for windows, because you want Corinthian, composite, and attic for the skylight to identify and emphasise your buildings from afar. Your walls, being only casing, are not able to support a cornice, which is made of iron plate, or copper stamped with scrolls, swags, dentils, &c., hung on with brackets, the whole painted to look like stone! Still, your building has risen with "celerity," and your rentals begin. What more do you want or expect?

As regards skill in construction generally, expedients invented to surmount the various requirements entailed by tall buildings of 350 to 700 feet, American engineers seem to me to take first place, and I believe that branch of technical instruction is in advance of our own present position. It has been forced upon the Americans, and they have risen to the need. It is barely twenty years since solid masonry began to give place to skeleton framework curtained with thin walls, and to-day a civil engineer lays out this framework complete before the architect applies the covering and part of the internals; for the

machinist is as necessary as the civil engineer, and it is by the combined working of these and others, with the architect, that the building is completed.

Want of harmony between exterior and interior is noticeable in many cases in civil and ecclesiastical buildings—more often, perhaps, in the latter. I have seen some really good Gothic exteriors, so far as masonry goes, which internally were finished with very poor detail, tracery of wood, &c., many sham features in columns and arches doing nothing structural; or possibly with a fifteenth-century type externally, the interior would be poor modern Italian imitated. Meaningless heraldic shams on shield or cartouche are seen here and there on façades. After the national “coat,” the only thing available is the *fleur de lis* (typical it may be of the French aid in the Revolution), but there is so much of both that they become monotonous.

What the American architect has to fear is that his best effort may be torn down in his lifetime to give place to a taller and more costly structure in a city like New York. Every little scrap of ground is being squeezed to its limit. Within two years some fine solid buildings in Lower Broadway have been destroyed because ten more stories could not be added on top. Richard Hunt's Iron Exchange, solid as a fortress, is gone; his Lenox Library, the best neo-Greek building in the city, is doomed for a steel king's palace. The Presbyterian Hospital is to be moved to a cheaper site, and so on. From all this—the dollar is the idea. After all, is it worth while to strive after high art and the best of design? The poor “Lamp of Truth” of Ruskin lacks oil in England; in the U.S.A. it is extinguished under piles of granite, marble, and bronze.

How long will the old churchyard around Trinity Church be respected? There, in the nucleus of the city, the emblems of mortality confront the speculator from the old stones. But what millions of building value they monopolise on such a site! *Facilis descensus Avern!*

New York: 4th March 1909.

FROM MR. FRANCIS S. SWALES, to whom an advance proof of the above had been submitted—

As everything is relative and depends upon the point of view, much may, doubtless, be said in support of the inferences to be drawn from the interesting communication from Mr. Edward Hudson, which has for its apparent object contention against the assumption that there is any such thing as American Architecture—the title, in part, of my Paper recently read before this Institute—or that, at its best, it is anything more than a *mélange* or *richauffé*; that architectural works in the United States are, “more or less, imitations of grandiose ancient buildings erected for a different object in a different climate,” and to tell you how things are actually done as distinct from how I might endeavour to lead you to believe—for it

must be borne in mind that Mr. Hudson's article was written while I was preparing my Paper. There is much which may be said for his argument, provided that we accept as “architecture” all that is produced by self-styled “architects,” and select from the lot, as Mr. Hudson has done, work that is well below the average. I think, if Mr. Hudson had seen the work shown on the screen when I read my Paper, he would agree that it was both the work of architects—as I shall define the word—and American in the sense that the national distinction is generally understood.

According to my understanding of what Mr. Hudson calls “Architecture in America” it is neither *architecture* in the result, nor are the methods of obtaining that result peculiarly *American*, for the same methods are, I am sorry to have to affirm, those of like people in at least seven important countries of which I have personal knowledge; but in no country that I know of, the United States in particular, are they the methods of *architects*, whether “representative” or the less fortunate and much-abused “ordinary run.” May I define, according to my lights, certain professions connected with building, to make clear differences between architecture and the allied arts and trades which have become very distinct in modern civilisation, which it seems to me Mr. Hudson sweeps together and refers to as “architecture,” or, to be more specific, insinuates are representative of the work and methods of American architects?

A *Builder* is one who builds; he is a good builder if he builds in a strong and workmanlike manner.

An *Engineer* is one who builds strongly, economically, and for absolute needs.

An *Architect* is one who builds strongly, economically, scientifically, with thought to present and probable needs, and who professes to build *beautifully* and appropriately in such a manner as to indicate something of the aspirations and enlightenment of the people of his times and country. He must, therefore, be capable of conceiving and expressing an ideal, hence, an *artist*.

A *Sculptor* is one who designs and executes part of the beautiful work, and is an artist concerned principally with form—he works in detail.

An *Artist-painter* is one who designs and executes part of the beautiful work, and is concerned principally with colour—his work is also detail.

The person who forms a limited company to imitate all of these things (and usually imitates them badly) is generally known as a “Decorator”—and he sometimes is a furniture dealer or a “general provider” as well, and his methods are not unlike those described by Mr. Hudson—it matters little whether his shop is in New York, Toronto, London, Paris, Berlin, Rome, or elsewhere.

I think I make it clear that Mr. Hudson and myself do not regard architecture or architects from quite the same point of view, and I quite admit

that his is the broader, more general, and—I think unfortunately—the view taken by the amateur and the bulk of the public—the public which we architects think needs educating. It is true, however, that among men describing themselves as “architects” similar methods are pursued, but it is not true to suggest that such men are the leaders or men of good standing in the profession in the United States, any more than it would be to describe exactly similar people similarly as regards England or France, nor to describe their ways of “doing business” as the current professional or artistic practice in these countries.

To come to an examination of Mr. Hudson's letter, I pass over the first two paragraphs, which deal with the ephemeral and the past, and come to his question, “Is there any American Architecture?” and I say emphatically that there is, and that a few examples are to be found dating back one hundred years or more, such as the New York City Hall and the older portions of the Capitol at Washington. Comparisons, except when something of value is to be drawn from them, are as odious today as ever, and more so when they are made between the people of England and America; and I fail to see that any good can come of quoting Sir Caspar Purdon Clarke's statement—which was probably made after dinner—or suggesting that “England, of course, has nothing new to teach them”—(the Americans). I feel that this is a particularly misleading statement, for I am sure that in no other country are English architects esteemed so highly as among their American *confères* in the United States; but, of course, I am referring to those architects who would come within my definition of what an architect is. It is not to be expected that every architect who takes it upon himself to represent the land of Ernest George, John Belcher, Ernest Newton, E. J. May, R. S. Lorimer, Mervyn Macartney, John W. Simpson, Leonard Stokes, E. A. Rickards, and the others of their class, will find himself accepted as a prophet on their account.

To quote a lecture delivered nineteen years ago to students in an American university is somewhat like quoting the opinions of a professor of the early Victorian period upon the modern architecture of England. But even as regards this lecture, has it been quoted fairly? I call attention to the paragraph which Mr. Hudson has given partly in italics, and which refers to buildings erected some twenty years ago—a phrase to which I called attention in my Paper. He has put in italics the statement that refers to details and ornament—the province of the, then almost unobtainable, sculptor; and in ordinary type that which refers to the architecture. The statement of the professor is quite clear, true, and not at all damaging to American architecture—it might be applied with equal truth to the best works of the Early Renaissance in England, or even to those of Jones and Wren. In his next paragraph Mr. Hudson betrays two curious

characteristics often detectable in the writings upon architecture of a type of travelling critic; first, they go abroad, not for the purpose of studying the comparative values, results obtained in different countries, but only to gather corroborative evidence to support their own preconceived theories upon the subject. Secondly, they have a wholly false conception of the conditions which maintain in American architects' offices. The transition stage from architecture in America to American architecture was passed between the years 1892 and 1896; since then it has developed and grown strong amidst the work of all sorts of foreigners who have gone into the country to build their “bits” “from Europe,” which they probably “ransacked” from the Parthenon to the Indian—not “latest English”—bungalow, before they left. Dutch houses have existed since the days when New York was New Amsterdam, and “Georgian” houses—which were the English imitation of the Dutch—were in existence in a few places in the colonies at least ten years before King Charles was beheaded. The only “imitation” I have seen “of the Louvre” is in Liverpool; of “the Erechtheum” the church known as “St. Pancras.” Houses “in the style of Francois 1^{er}” are to be found in Berkeley Square, Piccadilly, and the Embankment; and the building of the City of London Schools is not unlike certain “Hôtels de Ville,” though each possesses a distinctively English character, just as the American work of about the same period does an American character; and some of the buildings, the offices of the Board of Education for instance, by Bodley and Garner, are among the most beautiful works of modern English architecture. I do not believe that a single instance can be given of a “Romanesque” church built within the past ten years, and very few during the past twenty. “Gothic” for Anglican churches, designed in a scholarly way, is traditional with the sect, and vigorous and original compositions, well adapted to modern conditions, have been carried out in this style, in some cases by architects who received their early training in England.

There remains to answer the question of the accuracy of Mr. Hudson's statements as to the workings of an American office. I have some slight knowledge of most of the large offices, an intimate knowledge of some of them, and practical experience with a few. Work is carried on with system and celerity, but more time is given as a rule to the *study* of the *parti*—scheme of composition—than would be the case in this country. This is usually sketched by the responsible architect himself, though sometimes by a leading draughtsman known as a designer, a highly-trained and experienced architect usually, the equal of his chief and a man whose tastes and views are similar. The designer is always in the office, and acts either as office manager, head draughtsman, or one of a number of head draughtsmen, each of

whom has under his control a certain number of assistants. The preliminary sketches and studies are worked out by the designer, who outlines the composition and draws each feature and one or two bays of a running *motif*; duplicating is carried on by an assistant; and when one study has been completed and rendered, another is made correcting, revising, and improving certain of the masses, proportion, and placing of ornament. I have known as many as forty such drawings to be made of a single plan in an important competition. As each drawing is completed it is criticised by the architect and often also by two or three other designers, none of whom hesitates to express his own opinion freely. When the scheme is settled the designer gives the several plans to his personal assistants to set out—usually at a small scale— $\frac{3}{32}$ inch or $\frac{1}{16}$ inch, and the study of proportions, colour-values, and scale is then begun; when the architect is satisfied that these are right the working drawings are proceeded with. These—at the $\frac{1}{4}$ -inch scale—being of a mechanical nature (with the exception of the ornamental work)—are pressed forward with all speed by draughtsmen who are not supposed to be artists but only good workmen. The position of steel columns is settled by the designer who understands the engineering work, but who very seldom actually designs or calculates it, and practically never details it. He also indicates the position and type of arrangements for plumbing, heating, ventilating, and lighting. Several sets of prints by hectograph are prepared, and on these the steel-works and the mechanical plant are each laid out by *engineers in the employ, and under the personal direction of the architects*. These engineers work as *draughtsmen in the architect's office*. Copies of the engineering drawings—except machinery—are usually made by hectograph process. While the engineering work is proceeding the details at the scale of $\frac{3}{4}$ inch to the foot for external work, and $1\frac{1}{2}$ inch to the foot for interiors, is carried on by the designer, who does practically all of the studying of details, under, of course, the criticism of the architect.

Architectural ornament is drawn by the assistants under the criticism of architect and designer. These drawings are highly finished and often shaded with the brush, and everything is so completely detailed that an ordinary skilled workman could execute it without the assistance of a model, though the model is almost invariably supplied. When the ornament is one of importance, such as a cartouche, with figures, relief panel, &c., the model is usually made by the best sculptor obtainable, whose clay sketches are criticised by either the architect or designer, or both. In some cases I have known the designer to do a good share of the modelling of an important piece, leaving only the finish and detail to the sculptor.

Mr. Hudson is very complimentary to American engineers, and, generally speaking, they are a very thorough set of men and deserving of great

credit for the skill displayed in their work. It is just possible that in the five years which I have been on this side of the Atlantic things have so changed that, in certain classes of buildings, "a civil engineer lays out this framework complete before the architect applies the covering and part of the internals," but in the twelve years of my American experience I never heard of such a thing, and I am sure that it is neither commonly nor frequently done for any class of building—even today. In this connection it may not be amiss to remind your members that the steel-frame building is the invention of, and has been developed by, men who are by profession *architects*, not engineers. The work of the engineers has been merely to amplify and detail the ideas and schemes supplied by American architects.

As to Mr. Hudson's concluding paragraphs upon "what the American architect has to fear"—may I suggest that he does not "fear" his best efforts of twenty years ago may be destroyed—he earnestly *hopes they will be*—long enough before he dies to give him another opportunity, and that there are innumerable good architects in this and other European countries who would be delighted if some of their early efforts would be similarly placed or destroyed? Hunt if he were living would probably not feel any remorse over the passing of structures mentioned. The removal of the Presbyterian Hospital is likely to be for the purpose of obtaining a site in a less congested district; and, although New York is in some respects the most commercial city in the world, "the dollar" is distinctly *not* "the idea" to the extent that some would have us believe.

MINUTES. XI.

At the Eleventh General Meeting of the Session 1908-09 held Monday, 29th March 1909, at 8 p.m.—Present: Mr. Ernest George, *President*, in the Chair; 40 Fellows (including 15 members of the Council), 36 Associates (including 1 member of the Council), 3 Hon. Associates, and numerous visitors—the Minutes of the Meeting held 15th March p. 372, were taken as read and signed as correct.

The decease was announced of Alfred Henry Paget, of Leicester, *Associate* 1870, *Fellow* 1892.

The following Associates, attending for the first time since their election, were formally admitted by the President:—Alfred Claude Burlingham, George Reginald Farrow, John Myrtle Smith, and Arthur Wilson Stelfox.

Mr. Marion H. Spielmann, F.S.A., having delivered a lecture illustrated by lantern slides on *BRITISH SCULPTURE OF TO-DAY*, a discussion ensued, and a vote of thanks was passed to him by acclamation.

The proceedings closed, and the Meeting separated at 10.15 p.m.

